musical
COURIER

OCTOBER 1, 1953 25 CENTS

SAMUEL MARGOLIS

ON THE DOTTED LINE . . . Salvatore Baccaloni, basso-buffo of the Metropolitan Opera, signs a managerial contract with J. J. Vincent, who has managed such attractions as Elisabeth Rethberg, Marjorie Lawrence and the German Grand Opera Company. Mr. Vincent will present Mr. Baccaloni and his company in Don Pasquale in a limited number of engagements between the basso's appearances with the Metropolitan, and in cities where the Metropolitan will not appear in its spring tour.

ERNA BERGER arriving at the Tokyo airport for a recent tour of Japan. The soprano, who sang under Wilhelm Furtwaengler's direction at the Salzburg Festival this summer with brilliant success, returns for a concert tour of the U. S. at the end of October. Her first New York appearance of the season is on Nov. 8 in Town Hall.

AIR TRAVELERS . . . The Paganini String Quartet flew from New York en route for Glasgow, to participate in the Edinburgh Festival and make a European tour. They will return for another American tour in early December. Front row, l. to r., Henri Temianka, Gustave Rosseels, Adolphe Frezin; standing, Charles Froidart.

DR. REGINALD STEWART, director of the Peabody Conservatory of Music, and Mrs. Stewart returning from a European holiday and attendance at the festivals of Prades, Salzburg and Bayreuth and the world-wide Congress of Conductors and Directors of Conservatories of Music, held at Salzburg.

HELEN CLAYTON, soprano, spent her vacation on a Montana ranch. She makes her debut with the New York City Opera Company on Oct. 10 as Micaela in Carmen.

IN JOVIAL MOOD . . . Nicola Rossi-Lemeni, basso, second from left, in a general handshake with Siegfried Hearst of the National Concert and Artists Corporation, Djane Lavoie-Herz, teacher of piano, l., and Vittoria Rossi-Lemeni, the singer's wife (who is a daughter of Tullio Serafin) in Mexico City at the time the artist's contract was signed with NCAC.

Autumn Attractions

RICARDO ODNOPOSOFF, violinist, recently appeared as soloist with the Orchestre National de Belgique under the baton of Emile de Vlieger. Mr. Odnoposoff will continue his tour with engagements in Holland, Germany and Austria until Nov. 19. He returns to the U. S. on Dec. 1 for a nation-wide concert tour.

MARKING BIRTHDAY . . . The third anniversary of WPNF, radio station at Brevard, N. C., was marked during the summer, at which time its affiliation with the NBC Network was announced. Adelaide Van Wey, contralto, r., and Judy Canova, star of screen and radio, heard on the celebratory programs, congratulate President Ed M. Anderson of WPNF. Miss Canova, a long-time friend of Miss Van Wey, was her house guest. The latter has her own weekly program over the station.

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Neilsen Festival Is Held in Copenhagen

By Eric Diefenbronner

COPENHAGEN.—While many lands give festivals today, not many have as well-based and authentic a national music to offer as did the Danish Carl Neilsen Festival, held here from Aug. 31 to Sept. 4.

As is well known, Neilsen is Denmark's greatest composer, whose life extended from 1865 to 1931. His musical product includes six symphonies; violin, flute and clarinet concerti; two operas, Saul and David, and Masquerade; and a large quantity of choral, chamber and other music. His style is a fairly orthodox late Romantic one, notable for melodious qualities, but individual. Some years ago he was considered to be something of a radical. By now he has become the chief musical spokesman, well known and beloved in Denmark, has influenced contemporary composers and in some degree given rise to a national "school." In short, he has attained a classic position.

Those who have visited Denmark will recognize something peculiarly of Danish nature, and a reflection perhaps of the country's beautiful environment, which Neilsen has caught in his compositions—especially his earlier works—together with a personal expression of his own characteristic general and musical ideas.

During the Festival, which was under the patronage of King Frederik of Denmark, the Danish State Radio Orchestra and the Royal Opera Orchestra played all of his orchestral works with the exception of the Sixth Symphony and the Clarinet Concerto. The conductors for the series were Thomas Jensen, Erik Tuxen, Mogens Wöldike, Launy Gröndal, John Hye-Knudsen and John Fransen.

The Royal Opera gave a performance of Saul and David—a really interesting score containing especially beautiful choral parts. Among singers who appeared in this work, Holger Byrding, baritone, and Hanna Allin, soprano, won particular successes. The conductor was Hye-Knudsen, and the *mise-en-scène* was by Paul Kanneworf.

At one of the concerts the Flute Concerto was interpreted by Holger Gilbert-Jespersen, who played the same work in Paris 27 years ago when the concerto was given its premiere there. It is an individual work, both in its rhythmic and formal design.

While his large-scale writing for orchestra is well known, Neilsen's chamber music is still performed far too seldom. Thus the Festival offered an unusual opportunity to hear some of the composer's finest and ripest works, such as his two String Quartets, the Wind Quintet, and his wonderful songs. The choral music was well exemplified in the Hymnus Amoris, a work of great melodic expansiveness, superbly done by the mixed choruses and orchestra.

The Festival closed with a concert of the Tivoli Orchestra under the direction of its manager, Svend Christian Felumb ,in excerpts from the music to Oehlenschlaeger's Aladdin and from the opera Masquerade, greatly appreciated by the public. During the series it was again made clear that with Carl Nielsen Denmark has produced a modern composer of international value.

Britten in Copenhagen

Benjamin Britten, English composer, recently arrived in Copenhagen to record his Sinfonia da Requiem with the Symphony Orchestra of the Danish State Radio. He will also register his Christmas Songs for boys' chorus during his visit. Britten declared that he was enormously impressed by this orchestra when it toured in England two years ago, and by the famous Danish Boys' Choir under Mogens Wöldike, which sang at the Aldeburgh festival.

The Royal Opera before the end of the year is to present a new staging of Britten's Albert Herring, under the gifted young Danish conductor John Frandsen. The scenic production will be by Paul Kanneworf.

San Francisco Opera Is Opened with Mefistofele

SAN FRANCISCO.—Boito's Mefistodele, under the conductorship of Fausto Cleva, launched the 31st season of the San Francisco Opera Association on Sept. 15 in the War Memorial Opera House. In memory of the late general director, Mayor Elmer E. Robinson pronounced the opening date Gaetano Merola Appreciation Day.

The opening performance was sold out. The cast included Jan Peerce as Faust, Licia Albanese as Margherita, Nicola Rossi-Lemeni as a dominant Mefistofele, Virginio Assandri and Beverly Sills, American soprano in her bow with the company.

The seasonal plans will be little altered by Mr. Merola's passing. The chorus had rehearsed for weeks under Kurt Herbert Adler, with Armando Agnini directing the stage. The ballet, trained by Willam Christensen will be presented in Beethoven's Prometheus, a new production, preceding Strauss' Elektra, which is being conducted by Georg Solti in his U. S. debut. Turandot has a new setting, and a few new scenes will be provided for Werther and A Masked Ball, other revivals.

The first week also included La Boheme, which replaced Otello owing to the inability of Mario del Monaco to come to San Francisco. In Werther, Tullio Serafin made his first appearance with the company, the production presenting the U. S. debuts of Giulietta Simoniato and Cesare Valletti, both from La Scala.

BATON NEWCOMER . . . Georg Solti, musical director of the Frankfort Opera, arriving in the U. S. for his first visit on Sept. 14. Mr. Solti flew to the Pacific Coast to make his American debut as conductor of Elektra with the San Francisco Opera Company on Sept. 25.

Stokowski Plans Collegiate Orchestra

Leopold Stokowski and associates are planning to launch a season of study, rehearsals and concert-giving at various American colleges and universities by the Collegiate Orchestra of America, Inc., next summer, provided a fund of $500,000 is raised before that time. The purpose is to give young musicians of exceptional ability from the schools of America an opportunity to play together in an ensemble, and to provide a reservoir of talent to fill the ranks of our symphony orchestras. A tentative plan calls for the first sessions to be held at the University of Illinois, at Urbana, in August and September, 1954.

Mr. Stokowski is also conducting the first six radio broadcasts of Twentieth Century Concert Hall, which made its debut on the CBS network (1-1.30 p.m. EST) on Sunday, Sept. 27. Alfredo Antonini will follow Mr. Stokowski as conductor. The series of 13 weeks' programs is presented in cooperation with American Composers Alliance.

ON THE COVER

Samuel Margolis, New York voice teacher, numbers among his former and present pupils many notable singers of the Metropolitan and other leading opera companies. Robert Merrill, leading "Met" baritone, received all of his instruction from Mr. Margolis, and today continues his work with him. Delia Rigal, Lubomir Vichegonov, Jerome Hines, Brian Sullivan, Frank Guarrera, Jean Madeira, Osie Hawkins, all of the Metropolitan, are working with this mentor. Lucy Kelston, American soprano of La Scala, Milan, is a product of his vocal atelier. These are only a few of the well-known vocalists who have been on the studio roster for some time. Mr. Margolis himself studied piano and voice in Europe. He has a wide knowledge of opera, lieder and other literature from his own study, and in particular strives for the perfect type of production suited to each voice and temperament.

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THE MUSICAL FORUM

What Is the Future of Opera?

By Gottfried von Einem

NOTHING proves more conclusively that we stand at a turning point in the history of opera than the fact that from the great historic operatic repertoire annually five to ten works are dying. Where are the scores of Bellini, Meyerbeer, Marschner, once its backbone? How few operas at present have a permanent place in the repertoire of our opera houses, and how problematic in a historical sense seems the mission of an art-form now represented by only about 25 evening-filling works!

I believe the time is past when one can take a merely historical and retrospective view of a musico-dramatic work. It must be made—through interpretation or staging—to provide an action significant for the present. If opera in our time claims a right to exist, it can be justified in doing so only after its laws of musical form have been rescued from an earlier period, after thorough examination, and after the basic approach to its problems has been definitely changed.

The coteries of the audience which formerly made up the operatic public mostly no longer exist. Not that opera is a financial luxury, but that its new audience is emotionally not greatly touched by it any more, explains the crises of the opera and the lamentable fact that there are large countries with virtually only one opera house of importance.

UNDER such conditions the composer must choose timely libretto themes that can be recognized as "musical" material. The word which is sung has another weight from that only spoken. Everything here becomes at once a thesis, a maxim, or an argument.

When shortly after the world premiere of my opera Danton's Death, I decided to write another on Kafka's The Trial, it was on the basis of two considerations. First, because I believe that no other works reflect the spiritual situation of our century as fittingly as Kafka's novels by introducing into a world which has in many circles lost the sense of a Deity the voice of a transcendental metaphysical judgment. Since a large number of today's writings have their roots somewhere in Kafka's works, are touched by or influenced by them, I felt it would be better to write music to the original and not to use a libretto written in his manner.

Secondly, I believe that this material gives to the musician possibilities not often put to use in the musical field, to be able to comment musically on a theme of symbolism. In Danton's Tod I had transposed reality into musical terms without interpreting it, since there my aim was to make the fate of the masses the object of my description in musical terms, sometimes in its undertones, sometimes in its hectically aggressive attitude—which means to focus musically a state of existence for the new opera.

On the contrary, I have intentionally taken a personal stand in the case of Kafka. For years it has been a matter of discussion among theologians and others as to what he meant in his "Prozess." The Marxists may see in it a presentment of a totalitarian regime, the theologians the expression of a transcendental judgment. This latter appears to us just as inconceivable and unreasonable in its contradictions as is to Herr K, hero of Der Prozess, the strange hierarchy of civil servants before which he has to appear.

Each of these explanations is hypothetical in the last resort, but if one chooses the novel as the subject of an opera, one has to decide upon a philosophical position to be taken. I am thoroughly positive with regard to the religious meaning, and therefore have given to the hierarchy of the trial a musical expression reminiscent of ecclesiastical actions. Thus the music moves always in contrapuntal proportion to the explicit objectivity of the text. But also for those characters not belonging to the tribunal, I have tried to find a style which stands exactly in the middle between aria and recitative.

OPERA which is thoughtlessly enjoyed like an intoxicating drink we can not revive today under the conditions of a completely changed social structure without winding up (as was the case in the totalitarian states) with a species of popular trash. The operatic material may be classical or modern, but it has to be organized in such a way that one not only listens to the words as such, but that one hearkens to them with pleasure and enjoyment, so that the visit to the performance is not exertion but fun.

One can be simple without being popular, and understandable without becoming platitudinous. Whether one chooses one's material from the world of drama or of the novel, it must be understood by the ear as well as by the eye. It has to be as close to ballet and drama as it must be distant from either form of art. But—and this to me seems the most important—all nine Muses must be so represented as to command undivided attention of the audience, which in this case is spectator and auditor at once, and is continuously forced to associate the various elements to make a complete whole.

IN this connection I should like to stress the work being done at Salzburg, long a stronghold of classical tradition. Since 1947, when my Danton's Death was sung there, a modern opera has been heard annually at this festival. Indeed, as one of the directors of the festival for some years, the writer was responsible in large part for this change of policy. Works of Mozart take a featured position in the annual repertoire there, just as Wagner does in Bayreuth. But even in *his* works we aimed to achieve a principal change in the style of interpretation. While in Bayreuth the brothers Wieland and Wolfgang Wagner tried for the first time to use for the Wagnerian heroes the means of the abstract novel, we at Salzburg did what at about the same time Jean Vilar attempted in France: rejected the illusionary stage and took Mozart's works to places completely remote from the usual three-dimensional theatre. In this form The Magic Flute, in the great musical interpretation of Wilhelm Furtwaengler and the *mise-en-scène* of Oscar Fritz Schuh and Caspar Neher, has remained the centerpiece of the festival for four seasons.

Thus it also was possible, shortly before I left my directorial position, to have Mozart's Così Fan Tutte transferred and played without any settings in the courtyard of the Residence and in the Carabinieri Hall, one of the finest baroque halls of Salzburg.

Contemporary pieces we did included in 1948, Frank Martin's Le Vin Herbé in a scenic performance. In 1949 the world premiere of Carl Orff's Antigonae, much discussed at first, was staged by Schuh and Neher, and conducted by Ferenc Fricsay, a conductor eminently equipped for the interpretation of contemporary music, who elevated Orff's world of sound (which consists primarily of percussion instruments) into a magic sphere. In 1950 we brought out Blacher's Romeo und Julia (together with Britten's The Rape of Lucretia). In the former work this important German composer proved that as creator of a scenic oratorio he was also a leading musico-dramatist.

THE greatest difficulty we encountered was when I suggested in 1950 that we give Alban Berg's Wozzeck as part of the Salzburg festival fare. Here the dozen years of Nazi terror proved especially detrimental in having warped the public's conceptions. The generation of men in government positions had so much lost contact with what had been hailed in 1933 by the entire artistic world as an achievement of already classical stature that they believed Wozzeck was the work of an experimental composer and the libretto by an expressionistic playwright of the 20th century! The thorough explanatory work of my colleagues Paumgartner, Kaut and Hilbert, all devoted to modern art, made it possible to overcome the opposition and with the courageous aid of the governor of the province, Dr. Klaus, finally to achieve a performance which not only was the climax of the Salzburg Festival in 1951 but also was enthusiastically received during the Festival of 20th Century Art at Paris.

We had the good fortune to find for this work Schuh as stage director and Neher as stage designer—both instrumental in leading to victory the new musical theatre during the past two decades. These two have done a great reform work by staging opera not just "interestingly" but simply, by eliminating all merely ornamental details and naïveté. Instead of ornament, they aim at the essence of the opera. The far-reaching consequences of their effort can not be judged as yet today. But I believe the future will belong to the simplification principles ably stated by these two men.

Gottfried von Einem, young Austrian composer, is the author of the opera Der Prozess (The Trial), based on Kafka's novel, which had its world premiere at the Salzburg Festival this summer. It is scheduled for production by the New York City Opera on Oct. 22, with Joseph Rosenstock conducting and staged by Otto Preminger.

Salzburg Stages An Existentialist Opera

By Gisella Selden-Goth

SALZBURG.—This stronghold of Mozart-worship and of classical music in general featured in its 1953 festival program the world premiere of the much debated opera, The Trial, by the Austrian composer Gottfried von Einem, based on the novel by Franz Kafka, an author whose works are now the bibles of the Existentialists.

The spotlight of an intense propaganda fell brightly on the opera even before the first curtain had risen. It was said that more than a hundred music critics, operatic managers and publishers had been invited to attend from all parts of the world. Hardly had it become known that the young composer had decided to express musically the psychological development of a Kafka hero when the fanatical congregation devoted to the late writer began to prepare for the event. Many articles, conferences and lectures were forthcoming, and interminable debates took place in the Salzburg cafés, as well as during the rehearsals for the work. Even these were given to sold-out auditoriums.

Without being a decisive landmark in this range, The Trial proves that the serious lyric theatre can still be very much alive when it is used as a medium by a musician of talent and individuality.

The libretto was constructed with considerable ability by Boris Blacher, teacher of the composer, and by Heinz von Cramer, using only words from the original book. They condensed the long story into two acts and nine scenes, each of which represents a completely rounded musical form.

Libretto Is Powerful

The story tells how a simple, innocuous mortal, a modern Mr. Everyman, is persecuted and annihilated by a mysterious fate. One morning the clerk Joseph K. awakes in his usual bed and asks for his customary breakfast. But, instead of the maid servant of his modest boarding house, he is confronted at his door by two sinister men who declare that he is under arrest. He must appear for his impending trial before a court, to answer for some crime he does not know he has committed. Although he is released temporarily, he feels continuously molested and spied upon by a secret force which compels him to submit to investigations, asks him questions he does not know how to answer, and advises him to give up a resistance that in any case cannot change his sentence. Joseph K. talks, discusses, protests, argues, wrangles, without respite; he tries to forget the impending disaster in short episodes of lust and love; exhausts himself with desperate pleas to defend himself against the incomprehensible lawsuit. All in vain: the secret force inexorably defeats all his attempts.

In this parable one must admire the prophetic mind of Kafka, who in the year 1919 perhaps forsaw the types and methods of the Nazi and Soviet secret police. Other interpretations—for there are various schools of exegesis on Kafka—view this as the general situation of man born to seek his salvation in a difficult universe, cursed apparently, with an Original Sin for which he is not responsible, but for which he is made to suffer.

In any case, the final verdict in the opera is his condemnation to the nightmare of the sharp knife pointed at his heart—an execution which (luckily for the terror-stricken audience) is dissolved in the gloom of the final curtain.

BEFORE THE TRIBUNAL . . . Act I, Scene IV, from The Trial, as produced at Salzburg. Max Lorenz is the prisoner, Joseph K.

Music of Strong Modern Accents

During two and a half hours this macabre tale is illustrated and underlined by a music which does not allow the horror-bound listener for a second to recall Schiller's dictum that "Life is serious, but Art is cheerful." Einem is certainly one of the most gifted musicians of the younger generation. In his praise it may be said that he really masters the craft of his art. He possesses dramatic invention, and more than that, an extraordinary flair for the stage, an acute feeling for what is going on there.

His music does not restrict itself to atonal or twelve-tone formulae. Einem's harmonic constructions are mostly clear, his rhythms energetic and well sculptured, and he knows how to paint with great intensity the psychical background of the Kafka tragedy. He writes as he feels, and he even attempts to unleash a lyrical mood in the rather rare love scenes, but some sense of artistic restraint forbids him to sing as he probably would like.

The instrumentation is skilled and mature; and there is an attempt not to cover the dialogue with the sometimes violent outbursts of the orchestra. The necessity of having the words understood in this psychological drama compels the composer to treat the voices often in a "parlando" manner—so often that the music seems at times incidental and retreats to a place of second interest.

Granted all this, it is difficult to imagine the reason which lured a musician of his standing to attempt to compose a text at times couched in the most earthy slang ever put into an opera. Some of the lines are repetitious and prosaic, but perhaps naturalness was the aim.

Production Has High Excellence

To audiences which do not rebel against the coupling of a problematic story to music strong and challenging, The Trial will appeal as a strong evidence of a remarkable creative talent. The opera has been accepted for production in Vienna, Berlin, Hamburg, Berne, and not least at the City Center in New York, in the next few months. One hopes that the quality of these productions will not be inferior to the presentation at Salzburg, for which no word of praise seems high enough.

In charge was a trio composed of Karl Boehm as conductor of the Vienna Philharmonic Orchestra, Oscar Fritz Schuh as the stage director, and Caspar Neher as scenic designer—all friends of the composer—who worked together with utmost competence and devotion to ensure the success of the work.

In the enormously exacting central role of Joseph K., who does not leave the stage during the whole action, the tenor Max Lorenz accomplished a stunning performance. This was the more to be admired because, while studying the part for some months, he had switched over successfully from interpretation of Wagnerian roles to the field of contemporary opera. He was appreciated both as a singer of splendid vocal means and an outstanding actor, who understood the strange psychology of the role. As the three different women who appear on the painful road of the condemned to give him a few moments of respite in their loving embrace, the charming Lisa della Casa was a worthy partner. The rest of the numerous cast, in small but important assignments, presented a capable and enthusiastic ensemble.

After the final curtain there was enormous applause, and the composer was feted along with the directors and cast.

Salzburg's productions of classics included a new staging of Don Giovanni by Herbert Graf in the Riding School, with Furtwaengler conducting, and Siepi, Gruemmer, Schwarzkopf and Erna Berger in important roles. A neighborhood of old Seville was reconstructed with the houses of the protagonists and cemetery with statue of the Commendatore. Furtwaengler conducted Marriage of Figaro with a stellar cast including Seefried, Schwarzkopf, Kunz and Schoeffler. Cosi Fan Tutte was performed at the Residenz, with Karl Boehm in the pit, and a skilled cast. Rosenkavalier was newly produced under Clemens Krauss, and there were brilliant concerts by the Vienna Philharmonic, under Bruno Walter, Furtwaengler and others, with Menuhin, Fischer and Backhaus among the soloists.

Edinburgh Festival Presents Concert and Opera Novelties

By Arthur Notcutt

LONDON.—The seventh International Festival of Music and Drama at Edinburgh opened as usual with a service in St. Giles' Cathedral attended by numerous visitors and civic dignitaries. It is the plan of the organizers that each festival should have some distinguishing feature. This year it bore the slogan of "Four Centuries of the Violin," marked by celebration of the tercentenary of the birth of Corelli and the bicentenary of that of Viotti.

For the initial concert at the Usher Hall, the orchestra was the Rome Symphony of Radio Italiana, paying its first visit to Britain. The conductor, Fernando Previtali, chose for his program Schubert's Symphony No. 4, a Concerto Grosso by Corelli and Rossini's William Tell Overture. The soloist was Gioconda de Vito in Viotti's Concerto for Violin and Orchestra No. 22, in A minor. (Mme. de Vito, who though Italian by birth is married to an Englishman, played on a Strad presented to her by the Italian Government.) This orchestra gave four concerts, the second of which was conducted by Vittorio Gui and introduced here a Pezzo Concertante for two violins and viola by Ghedini.

The B.BC. Symphony Orchestra deserted the London "Prom" concerts temporarily and came to Edinburgh for three evenings. Notable features were the Walton Symphony, Vaughan Williams' Antarctica, and a new Fantasia Concertante for String Orchestra on a Theme of Corelli by Michael Tippett, commissioned by the Edinburgh Festival Society. The last is an involved work and needs repeated hearings before it can be fully assessed. Sir Malcolm Sargent also directed Haydn's Creation with the cooperation of the Edinburgh Royal Choral Union, the soloists including two Americans, Eleanor Steber and Jerome Hines, and the Australian tenor William Herbert.

The Philharmonia Orchestra was conducted by Herbert von Karajan, who had taken this group on a tour of the Continent last year. Impressive performances were given of three works of different nationalities—Variations on a Theme of Frank Bridge, by Britten; Debussy's La Mer, and Beethoven's Symphony No. 7.

For the concluding week, the Vienna Philharmonic Orchestra under Bruno Walter and Furtwängler were announced.

Americans in The Rake's Progress

Three operas were given by the Glyndebourne Company—Cenerentola, Idomeneo, and The Rake's Progress. The first had been staged at Glyndebourne in 1952 and the second in 1951. Many of the original casts sang at Edinburgh, where the performances were of an exceptionally high standard, conducted by Vittorio Gui and John Pritchard, respectively.

This year the new production was Stravinsky's The Rake's Progress, staged for the first time in the United Kingdom. It is familiar to Americans because of the "Met" production and that in Boston this year, but until now was known in Britain only by studio broadcasts. There is no doubt as to its cleverness and originality, though opinions are sharply divided here between those who like it and those who do not care for its musical pastiche.

The opera had the advantage of thorough rehearsal and an admirable portrayal. Prominent were three Americans, Alfred Wallenstein as the capable conductor, Nan Merriman an effective Baba the Turk, and Jerome Hines, a most imposing figure as Nick Shadow. The Anne was Elsie Morison and the Rakewell, Richard Lewis. The production was by Carl Ebert, who had been the producer of the world premiere at Venice, and the *décor* by Osbert Lancaster. It is understood that the Glyndebourne Company will return to Edinburgh in 1954 and there is a possibility of an increase in the number of operas.

to Moran Caplat, the inspiring general manager of the Glyndebourne Opera.

Danish Dancers at Covent Garden

The Royal Danish Ballet from Copenhagen completed their all-too-brief engagement at Covent Garden. It could certainly have been extended, had such arrangements been possible. Sold-out houses were the rule, and press and public were enthusiastic. This ensemble's style is individual, excelling in the art of mime and character dancing. The Whims of Cupid and the Ballet Master, created in 1786, is in one act with music by Jens Lolle. Sylfiden is a romantic two-act ballet by the famous choreographer of the last century, Bournonville; the score is by Lovenskjold, and it is one of the most attractive ballets seen in London. Qarrtsiluni is modern and has been compared to Diaghileff's Sacre du Printemps, to which its starkness has some resemblance, but it lacks

TABLEAU FROM CENERENTOLA by Rossini, as staged by the Glyndebourne Opera Company at the Edinburgh Festival.

The morning concerts at the Small Freemasons Hall in George Street are always a distinctive feature of the Festival. The participants have included such famous ensembles as the London Mozart Players, under Harry Blech, the Paganini String Quartet (in Beethoven quartets) and the Virtuosi Di Roma. There was also a Bach recital by Menuhin, and at one of the Mozart concerts referred to above the soloist was Isaac Stern in the G major Concerto.

Three different ballet companies occupied the stage of the Empire Theatre for one week each. At the time of writing two had already appeared. The American National Ballet Theatre (after their successful season at Covent Garden) opened with a repertoire of seven works, among them the first British productions of Circo de España by Maracci and Nijinska's Schumann Concerto. Among the leading dancers were Alicia Alonso and Igor Youskevitch. For the second week Pilar Lopez and her company gave two programs of Spanish dances and music, among them Concerto de Aranjuez, based on the Guitar Concerto by Joaquin Rodrigo. During the third week the Sadler's Wells Theatre Ballet appeared at the festival.

Edinburgh has lived up to its high reputation with the year's productions. Especial thanks are due to Ian Hunter, the artistic director of the festival, and the same dramatic rhythm and primitive quality. Among other ballets in the current repertoire were Napoli, The Dancing School, A Folktale, Romeo and Juliet to Tchaikovsky's music, and the company's own arrangement of Coppelia. Margrethe Schane and Erik Bruhn are outstanding in this company of exceptional talents.

At the Festival Hall, towards the end of the summer, particular interest was aroused in the first appearance in England of two Hungarian dancers, Nora Kovats and Istvan Rab, formerly attached to the Leningrad Marynsky Theatre, who crossed the border by escaping from the Soviet sector in Berlin. They are talented, made an exciting debut in the Don Quichotte pas de deux, and have since been engaged for appearances in the U. S.

The young American pianist Randolph Hokanson gave a recital of contemporary American music at the Chenil Galleries, which included the Second Sonatas by James Beal and Dorothy Cadzow, a Sonata No. 1 by John Verrall, and works by Kenyon Hopkins and George McKay.

An innovation at this season's Promenade Concerts was the engagement for one week of the Hallé Orchestra. On their final night they gave a Viennese program. Sir John Barbirolli and his players won an ovation.

Steinway Firm's Centenary Being Celebrated with Gala Concert

A PROUD saga is being celebrated this month, when the Centenary Year of the famed piano manufacturing firm of Steinway & Sons is launched with a gala concert at Carnegie Hall on the evening of Oct. 19. At last report, 34 noted pianists had volunteered their services for this Centenary Concert, the proceeds of which are to be donated to the Musicians Foundation, Inc., and the Philharmonic-Symphony of New York. That orchestra will take part in the program under the baton of Dimitri Mitropoulos. The First Piano Quartet will premiere "Inventions" for four pianos and orchestra by Morton Gould, composed for the occasion.

Groups of ten noted keyboardists will take part in other numbers, the whole company including the following: Jacques Abram, Ellen Ballon, Erno Balogh, Ethel Bartlett, Alexander Brailowsky, Gaby and Robert Casadesus, Abram Chasins, Ania Dorfmann, Sidney Foster, Carl Friedberg, Rudolph Ganz, Sascha Gorodnitzki, Gary Graffman, Leonid Hambro, Skitch Henderson, Constance Keene, Muriel Kerr, Eugene List, Moura Lympany, William Masselos, Guiomar Novaes, Manahem Pressler, Nadia Reisenberg, Rae Robertson, Franz Rupp, György Sandor, Jan Smeterlin, Alexander Uninsky and Beveridge Webster. Mitropoulos is also to be listed among the pianists, for he will both play and conduct the finale from Prokofieff's Third Piano Concerto.

How the House of Steinway Originated

This is but one of the exceptional events that will mark the centenary year of a firm founded in 1853 by Heinrich Engelhard Steinweg, a former bugler in the Prussian Army, a forester and cabinet maker in the village of Seesen in the Harz Mountains. He founded the business when he painstakingly started to make a piano for his infant son Theodor. According to the legend, the piano had not been completed when the latter reached the age of 14, at which time the son also took a hand in its manufacture. This instrument, when completed, won prizes at fairs. Orders then began coming in, and Heinrich set to work with his 8 children to begin filling them. The Steinway original piano combined the best features of the old English with recent German instrumental structure, and it became celebrated for the qualities of its tone.

When the 1848 revolutions swept Germany, with consequent disorders, the Steinway family—as the name was later to be Americanized—planned to emigrate to America. The preparations occupied some time, but they finally arrived here on June 9, 1850. The actual establishment of the firm of Steinway & Sons took place in 1853 in a barn on Varick Street, New York, which was a combination factory and salesroom. It is recalled that Doretta, daughter of Heinrich, provided inducements in the form of keyboard lessons to housewives and their children, who then could be more easily persuaded to buy a piano.

The Early Era of Steinway Hall

This primitive setting did not long serve to contain the growing industry. Among the four sons was William, brother of Theodore, who moved the factory to Park Avenue and 53rd Street in 1860. He was a power in New York political life of the day, was chairman of the Rapid Transit Commission, which planned the city subway system and the tunnel through which trains today still run out to Long Island City (where there is a Steinway Avenue), and where the piano factories are located. William also built the original Steinway Hall on Fourteenth Street, just east of Union Square, in 1865. It was to New York what Salle Pleyel was to Paris and Bechstein (Wigmore) Hall to London later. Here for several decades the *élite* of the musical world gave concerts; carriages drew up with beautifully dressed ladies and whiskered men, who came to hear the glittering artists, including Patti, Anton Rubinstein, Kreisler, Paderewski and many others. The Philharmonic Orchestra also played here at one time.

Paderewski was for years the most eminent pianist using the Steinway. It was William Steinway, father of today's president of the firm, Theodore E., who ventured $30,000 to guarantee the great Pole's first American concert tour. The visit turned out to be a vast success, and when the pianist wished to pay William Steinway the $15,000 the concerts earned, in addition to the original $30,000, he refused to accept it, saying "To have discovered you is pay enough." The indirect reward was, of course, a vast new popularity for the piano in America. Paderewski's name was for decades a trade word almost as potent as sterling is on silver. Wagner and Liszt were only two of the other eminent musicians who owned Steinways.

Old Steinway Hall was the musical center of New York until 1890, when Carnegie Hall was built. There was, however, a Chickering Hall of some consequence, which existed between 1875 and 1925. Aeolian Hall on 42nd Street between 1912 and 1925 claimed a bulk of the leading recitals of the city. In 1921 Town Hall opened its auditorium, and Aeolian gave way to a five and ten cent store.

The Steinway firm built the present handsome Steinway Hall, at 113 West 57th Street, opened in 1925, which contains splendid showrooms and offices and a small concert hall. This year the building has been refurbished for the Centenary, care having been taken to preserve the murals and other paintings that are a feature of its French and Italian 18th century decor.

Centenary Plans

Plans for the Steinway Centennial include many local and national projects in which the extensive family of Steinway dealers will participate. Among these are the Steinway Family tours and special events on the regular tours of artists playing this instrument, which will focus attention on the hundred-year history.

CONFAB . . . Paul Griffith (center), of the Griffith Music Co., confers with Charles Steinway, l., and John H. Steinway, of Steinway & Sons, N. Y. Mr. Griffith attended a meeting of Steinway dealers from all over the country to formulate plans for Newark's participation in the Steinway Centennial Celebration, opening Oct. 19 with a gala concert at Carnegie Hall.

Some 342,000 Steinway pianos have been made since 1853. The instruments are built and matured slowly, over many months, and the best materials go into them, with veteran workman to create them. Five generations have been in charge of the industry. In 1952 Steinway provided pianos for about 22,000 concerts. The firm has received many honors—Grand Crosses of the French Legion of Honor, gold medals, honorary degrees have come to the heads of the firm. Reigning monarchs have used the instruments, and testimonial letters from Caruso and Kreisler to George Gershwin and others are in the files. The gold piano made for the White House in 1903, in "Teddy" Roosevelt's administration, and presented to the Government by this firm, was replaced by another selected by F. D. Roosevelt in his regime, and the former now is in the Smithsonian Institution.

R. M. KERR.

Chautauqua Honors Steinways

Steinway and Sons, now celebrating its 100th anniversary, was honored by the Chautauqua Symphony on Aug. 23, when a commemorative concert dedicated to the makers of the Steinway piano was conducted by Walter Hendl. Barbara Steinbach, a member of the Chautauqua School of Music played the Prokofieff Third Concerto on the Amphitheater Steinway. Chautauqua's official pianos have been Steinways from the founding of the orchestra 25 years ago. There are some 20 Steinways on the grounds. The concert also honored the 25th anniversary of the Chautaqua Symphony and the 75th anniversary of the discovery of the electric light by Thomas Alva Edison, who owned a Steinway and was associated with Chautauqua summer life.

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Sigma Alpha Iota Golden Anniversary Marked at Convention

CHICAGO. — Sigma Alpha Iota's Golden Anniversary Convention brought some 650 members of the fraternity to Chicago from Aug. 14 to 18. Official delegates from the 101 college chapters and 64 alumnae chapters, officers, patroness and honorary members met at the sessions in the Drake Hotel. One of the original seven founders who formed the fraternity at the University of Michigan in 1903—Georgina Potts—was an honor guest. Many notables in various fields were among those heard on the programs, and messages of congratulation poured in.

A "Presidents Only" session was held on the morning of Aug. 15, with the national president, Kathleen Davison, speaking to college and alumnae chapter delegates. The previous evening a reception and buffet supper found members of the National Executive Board greeting arriving delegates. College delegates met separately for luncheon on Saturday in their province groups, while others gathered at the Drake for an Alumnae and Patroness Luncheon. At the latter, Dr. Helen Lane, chairman of the fraternity's International Music Fund, reported on its activities, including gifts of musical instruments to hospitals here and aid to schools in Korea through UNESCO the past five years. She read messages of appreciation for such assistance from Rody C. Hyun, dean of the School of Music of Seoul National University, and Dr. John Kim, director of the Korean Naval Symphony and Chorus in Pusan. Among presentations through the Fund at the luncheon was that of 30 rhythm band instruments to each of the ten Province Alumnae Secretaries, for use with hospitals, schools or the handicapped, and a gold autoharp to Esther Goetz Gilliland, the fraternity's Music Therapy Counselor, for use at Downey Veterans' Hospital. Heard at the luncheon were Edwina Eustis, mezzo-soprano, in a group of songs with autoharp, and the Terre Haute, Ind., Alumnae Chapter Quintet.

Convention Keynote Sounded

The opening business session on the afternoon of Aug. 15 brought a keynote address by President Davison, in which she said that, rather than having a convention "steeped in historical review," it would be appropriate to "pay our founding tribute by taking this backward glance only when it leads to a more vivid realization of the greatness of our future responsibilities." A petition for a new college chapter was accepted from a group at Wayne University, Detroit. Resolutions were passed expressing appreciation to Herman Neuman of Radio Station WNYC for direction of the annual American Music Festival; Dr. Robert Bishop, retiring president of the National Conference on College Fraternities and Societies; to L. G. Balfour and Dr. X. Clyde Johnson, chairman and editor, respectively, of the Interfraternity Research and Advisory Council; and to Roy Harris, Burrill Phillips, Peter Mennin, Howard Hanson, Walter Hendl and Vincent Persichetti, for their contributions to the fraternity's American Music Awards Program. Appearing during the session were a choral group from the fraternity's chapter at Susquehanna University, directed by Ruth Freed Bosch, and Bill and Pat Medley, duo-pianists. That evening a concert was given by Carroll Glenn, violinist, as a benefit for the SAI Foundation, netting substantial proceeds for this principal promotional and philanthropic agency.

Sunday morning brought an organ recital by Thaima Mock followed by a formal initiation service for new members. In the afternoon delegates were taken on buses for a sight-seeing tour of Chicago, the North Shore and Evanston, where the traditional Convention Vesper Musicale was held at the First Methodist Church, those appearing being Annajean Brown, mezzo-soprano, Kathryn Knapp James, organist, Tosca Berger Kramer, violinist, and Dorothy Bowen, pianist. President Davison spoke on The Invisible Heart.

Honors and Awards Granted

Back in Chicago, members attended a Sunday evening Dinner of Honors at the Edgewater Beach Hotel, at which recognition is given for achievement. The SAI Leadership Award, by a college chapter member, went to Genevieve Starkey Fischer, College of Puget Sound, Tacoma, Wash. A specially designed Leadership Award Pendant for outstanding service to the national organization—given only once previously, to Gertrude Evans, past national president, in 1947—was presented to Mrs. Frank Geimer. National Chapter Achievement Awards went to the college chapter at Murray State Teachers College in Kentucky, and the Albuquerque Alumnae Chapter. The SAI foundation presented its $500 Scholarship for Graduate Study to Suzanne Der Derian, soprano. Honorable Mention grants of $100 each went to Clarice Lepton and Marjory Morgan. Glad Robinson Youse, chairman of the Foundation Board, reported progress in the fund-raising campaign for the Foundation. She announced chapter honors for greatest contributions in the drive to Rho Chapter, University of Wisconsin, Madison, and the Indianapolis Alumnae Chapter, both winning first place, with second place going to Nu Chapter at James Millikin University, Decatur, Ill., and the Tulsa Alumnae Chapter. The Ring of Excellence, highest fraternity honor to an individual member, was presented to Grace Carlson and to Patricia Anderson. Mrs. Clarence M. Sale, the fraternity's Executive Secretary, was the principal speaker at the dinner. Music was performed by a chapter chorus from Drake University (Margaret Hollen, director), Lucille Kailer, coloratura soprano, and Sally Spencer, clarinetist.

Social and Musical Sessions

Monday morning business sessions included musical programs by Mary Sauer, pianist, and the chapter choral group from Drury College, Springfield, Mo. (Helen B. Koch, director). At noon college chapter presidents presided over a "Funtime Luncheon," planned by student representatives, a feature being the soprano Paula Zwane's hilarious sketch, Madame Allegrando's Adventures in the Arts. College and alumnae chapters met in separate round table and "buzz" sessions in the afternoon. Christine Springston, national second vice president, presided at the college meeting, and Mrs. Thomas P. McAdams, national first vice president, at the alumnae one. Marguerite Egeler, soprano, was heard in musical numbers.

On Monday evening a SAI Composers' Dinner presented chamber works by

PRIZE WORK . . . Four college groups combined to present the first hearing of the winning choral score, Remember, by Richard Willis, in the American Music Awards Competition, under the direction of Margaret Hillis, founder and conductor of the Concert Choir, of New York.

KATHLEEN DAVISON, national president of Sigma Alpha Iota, with WILLIAM SCHUMAN, composer, president of the Juilliard School of Music, speaker at the Golden Anniversary Banquet.

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(Carl Fischer, Inc., Cooper Square New York City)

Mary Howe, performed by the Catholic University Quartet, Emerson Meyers, pianist, and Wallace Munn, flutist. The same evening a joint recital was given by Herta Glaz, mezzo-soprano of the Metropolitan, and Lillian Steuber, pianist.

Officers Elected

National officers elected on Tuesday morning are: Mrs. John B. Davison, Des Moines, president; Mrs. Thomas P. McAdams, Tulsa, first vice president; Christine Springston, San Diego, second vice president; Mrs. Derk A. Vloedman, Woodward, Okla., secretary; Mrs. George A. Wood, Milwaukee, treasurer; Mrs. Cecil C. Hamilton, Oklahoma City, chaplain; and Edna Rait Hutton, Des Moines, editor. Mrs. Clarence M. Sale, of Dallas, was reappointed executive secretary. The convention earlier had endorsed the plan of increasing the number of provinces from ten to eleven.

Province presidents elected by the convention are: Lottie Hutzel, Ann Arbor; Mary Anne Kesler, Champaign, Ill.; Grace Carlson, Chicago; Mildred Hess, Pasadena; Marjorie Stranger, Minneapolis; Kathryn Widder, Fayetteville, Ark.; Ruth Gould, Cleveland; Mary Jane Waggoner, Lincoln, Neb.; Helen May, Arlington, Va.; Lou Botefuhr, Dallas; and Mary Ann Kerley, Tallahassee, Fla.

At Tuesday morning's business session a program was played by the Immaculate Heart Trio (Sisters Mary Denis, violinist, Mary Anthony, cellist, and Mary Mark, pianist) from Immaculate Heart College, Los Angeles. Special presentations were those of Vincent Persichetti, composer, Margaret Maxwell, editor of the Music Journal, and Esther Goetz Gilliland, the last preesnting Gene Chloupek in a demonstration of his work in hospitals for the handicapped, assisted by Jessie McPhee, soprano.

Dr. Wilfred C. Bain, dean of the School of Music, Indiana University, addressed the Tuesday luncheon on More Than Musical Intelligence. Vincent and Dorothea Persichetti, duo-pianists, played Persichetti's Concerto for Piano Four Hands, and Bettye Brown, Nashville, soprano, was also heard. SAI Certificates of Merit were awarded at the Special Guest Luncheon to Judith Waller, Director of Public Affairs and Education for NBC in the Middle West, and to Dr. Harold Spivacke, Chief of the Music Division, Library of Congress (only 11 such certificates have been given by SAI in fifty years). Following a "Quiz Box" discussion on Tuesday afternoon (Mrs. Sale in charge), new officers were formally installed. Music was presented by the chapter choral from Illinois Wesleyan University (Norma Smith, director) and Marguerite Gillett, violinist.

Golden Anniversary Banquet

The Golden Anniversary Banquet on the evening of Aug. 18 at the Drake included a huge golden birthday cake, brought in amid spotlights and special singing. Georgina Potts, founder, cut the first slice. President Davison was toastmaster. Winning scores in the SAI American Music Awards competitions were announced: choral work, Remember, by Richard Willis, professor of theory and composition at Shorter College, Rome, Ga.; vocal solo, The Night Is Still, by Kenneth Gaburo, music faculty member at McNeese State College, Lake Charles, La., both to receive cash awards and retain all royalties of the works being published by Carl Fischer, Inc., as part of the SAI Modern Music Series. The choral score was premiered by a massed chorus under Margaret Hillis, composed of groups from fraternity chapters at Drake University, Drury College, Illinois Wesleyan and Susquehanna Universities, which performed works as well by Howard Hanson, Walter Hendl and Mr. Persichetti, judges in the current American Music Awards competition (also published in the SAI Modern Music Series). The prize song was sung by Bettye Brown, soprano. A new piano cycle of five pieces by William Schuman, titled Voyage, was given its premiere at the banquet, played by Lillian Steuber. It was commisisoned by Sigma Alpha Iota through the American Music Awards program.

Mr. Schuman, president of the Juilliard School of Music, the principal speaker, pointed out seven things which he considered the most important developments in music in the United States during the past fifty years of Sigma Alpha Iota's existence—the emergence of the American composer, the end of private patronage and the economic crisis facing music institutions, the development of the American performer and the simultaneous appearance of big business concert management, the rise of the American symphony orchestras, the problem of music criticism, the growth of music in the public schools, colleges and professional music schools, and the invention and use of radio, records, and the implications of television.

Among honor guests at the banquet were Mr. and Mrs. Vincent Persichetti, Dr. and Mrs. Wilfred C. Bain, Dr. Rudolph Ganz, president of the Chicago Musical College, Dr. Edgar Nelson, president of Chicago Conservatory of Music, and Dr. John Hattstaedt, president of the American Conservatory of Music.

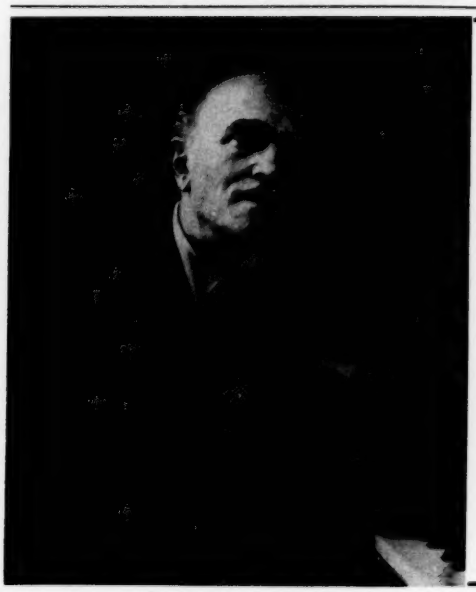
Louisville Philharmonic To Aid Student Composers

LOUISVILLE, KY.—The Louisville Orchestra next January launches its new project to award $5,000 and give forty performances annually to student composers. Ten student works will be selected each year, to have four performances, and the composer in each case to receive $500. The works will be selected by a special committee from among those submitted.

Students must be not older than 35 years. The work must have had no previous public performance, though one in the school from which he enters is not prohibited. It should not exceed 10 minutes' playing time preferably, and at most 15. It should be scored for a "classic" orchestra of two flutes (doubling piccolos), two oboes (one doubles French horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, one percussion, harp, optional piano, and strings. The student is responsible for extraction of parts. A full orchestral set of the winning works must be available Dec. 31, 1953. Winners will be announced on Nov. 1. Scores should be submitted immediately to Louisville Orchestra, 830 South Fourth St., Louisville 3, Ky.

"Met" to Revive Boccanegra

The Metropolitan Opera season, which opens on Nov. 16 with a new production of Gounod's Faust, will include a revival of Verdi's Simon Boccanegra, in addition to previously announced plans. The Faust production is being staged by Peter Brook, young British director, and will be conducted by Pierre Monteux.



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THIBAUD: A TRIBUTE BY A FRIEND

By Désiré Defauw

The death of Jacques Thibaud is an immeasurable loss to the world of music as well as to his innumerable friends the world over.

With the passing of Thibaud, one is tempted to think, there disappears a school of violin playing that marked a great epoch in the history of this instrument—the Romantic era of the violin. The extraordinarily free interpretations, the fiery mood, contrasting with episodes of unique charm, and the endless imagination—all were characteristics of a school which constituted a milestone in the evolution of music. Thibaud radiated the qualities of that school in his playing, so full of charm, richness of tone, fantasy, grace and distinction—all these things enabled him to give some unforgettable performances. Certain aspects of his playing, I believe, have not been equalled.

At times it seemed, while listening to him, amazing to realize the beauty which a violin can reveal. His diminuendi were virtually without end; emotion remained tense even during the silence that followed them. The Andante of the A major Concerto of Mozart was perhaps the purest example of this. The Havanaise of Saint-Saens—what a marvel under the fingers and bow of Thibaud! The nostalgic expression he gave to the first theme enraptured the audience immediately. The introduction to the Rondo Capriccioso of the same composer was a world of expression both delicate and profound, and the F minor Concerto of Lalo, rarely played, and considered by some inferior to other pages of this master, seemed a masterpiece in his hands. I mention these examples to emphasize how an artist can reveal a work, whereas others just play it very well.

(Since the advent of Casals, I might say in parenthesis, the Romantic style has largely given way to the Contemporary style, in which the playing is more carefully rehearsed and less spontaneous, and to some extent devoid of the "grand manner," without exaggerated freedoms. This manner of playing has created a new and very beautiful school, represented by many great artists, Heifetz, Francescatti, Milstein, Isaac Stern — to name but a few.)

Personal Qualities

It was always a joy to have Thibaud as a soloist, and his rehearsals invariably came off wonderfully—so much did the orchestra love the artist and the man that he was.

Extremely affable, he evoked spontaneous response amongst all who knew him. Good humor was rarely absent from him, and he was—in his offstage moments—a *raconteur per excellence* and even at times a prankster *sans pareil*. (In the latter characteristic, he was no respecter of persons, being as free to make a monarch as a commoner a butt of his wit, and enjoying a joke on himself.)

I recall a Beethoven concert at the Palais des Beaux Arts in Brussels in April, 1940, when the Triple Concerto was done by Cortot, Thibaud and Casals, and the Violin Concerto by Thibaud. This marked an important anniversary for the violinist. Exactly 40 years before, Thibaud had first come to Brussels as concertmaster of the Paris Orchestra Lamoureux. At that time he was unknown. Among the orchestral numbers was the Prelude to The Deluge by Saint-Saens, mainly for violin solo. With this Thibaud, seated in the orchestra, made such a deep impression that the audience rose spontaneously at the conclusion and gave a tremendous ovation to the young man, an event still recalled today by those who were present.

To return to the concert 40 years later, I had reserved a surprise for him, for as he was taking bow after bow at the end of his solo work, I said, "Jacques, the Prelude to the Deluge—quickly." He cried, "What? Where is the music?" I made no answer but raised my baton, and the orchestra launched into the first measures with a tremendous accent. He had hardly time to put his violin to his shoulders, lowering his head to hide the tears. But he played like an angel. . . .

After the war we concertized again, and he often played with me the three Mozart Concerti—in Europe, Canada and the United States. He could not have had a more suitable and beautiful program with which to end his glorious career.

In conclusion, one might summarize the work of Thibaud in a few poetic lines:

"He is no more,
And it is with imperishable remembrance
Of the beautiful things of this life that
He will live in our affection and in our thoughts."

JACQUES THIBAUD, 72, eminent French violinist, was killed on Sept. 2 in an airplane disaster on the French Riviera while en route for a concert tour in Indo-China. His daughter-in-law Suzanne and accompanist, René Herbin, also perished.

One of a noted musical family including his pianist-brother Joseph, Thibaud was born in Bordeaux, Sept. 27, 1880, studied with his father and later with Marsick at the Paris Conservatoire, and won first prize in violin in 1896. He played at the Cafe Rouge in Paris, where he was discovered by conductor Eduard Colonne and engaged for the latter's orchestra. In 1898 he appeared as soloist many times with this ensemble and thus began his career as a virtuoso. He toured extensively in Europe and in the U.S., his first visit here being in 1903. He returned numerous times, most recently in 1947. Thibaud gained eminence also as member of a trio including Casals, cello, and Cortot, pianist. He taught advance interpretation at the Ecole Normale de Musique in Paris for some years, and was especially noted as an interpreter of the classical school and works of French composers. He held decorations from his own and other countries, including the Legion of Honor, and was co-sponsor with Marguerite Long, pianist, of the musical competitions bearing their name.

REMINISCENT . . . On the 50th anniversary of their graduation from the Paris Conservatoire with first prizes in violin, Pierre Monteux, l., and Jacques Thibaud staged a reunion in the United States. The violinist appeared on that date as soloist with the San Francisco Symphony, under Monteux's baton, in Chausson's Poème, the Mozart E flat Concerto and the Havanaise of Saint-Saens.

REINALD WERRENRATH, 70, noted baritone and voice teacher, died in Physicians Hospital at Plattsburg, N. Y., on Sept. 12. He had been staying at his summer home at nearby Chazy Lake when he suffered a heart attack a month previously. Born In Brooklyn, the son of Charles Werrenrath, Danish tenor long a soloist at Plymouth Church, and of Aretta Camp Werrenrath, also a church and concert singer, he studied with his father, then with Carl Dufft, Frank King Clark, Arthur Mees and Percy Rector Stephens. He was soloist with the Glee Club while studying at New York University. He also collaborated in a musical play at this time with William Le Baron and Deems Taylor. He sang in the Victor Opera Quartet with Lucy Marsh, Sophie Braslau and Lambert Murphy. In 1907 Mr. Werrenrath made his debut as a oratorio soloist at the Worcester, Mass., Festival, a field in which he was heard widely. He was a member of the Metropolitan Opera in the season 1919-20, singing Silvio, Valentin and Escamillo. Best known as a song stylist, in which his fine diction was notable, he was popular in recitals, and was one of the early radio singers of note, appearing regularly on WEAF. In 1932-33 he was a member of the music staff of NBC in New York. In later years Mr. Werrenrath devoted himself to teaching voice and conducting a chorus. He had a summer music school at Chazy Lake. His last public appearance was in a joint recital at Carnegie Recital Hall with Tom Donohue, tenor, Oct. 23, 1952. He was married in 1909 to Ada Peterson, and they had three children, George Hans, Mrs. Carleton B.

(*Continued on page* 30)

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New Music Issued for Christmas Has Variety of Color

Reviewed by Leon Carson

CHRISTMAS music, especially of the older type, combining in its background fascinating oriental, mediaeval and rustic coloring, and enshrining the saga of a new Birth and hope for the future, is ever a symbol of inspiration, joy and goodwill. While today's holiday music has taken on some sophistication in tune with the times, there is a tendency to revert, with varying success, to the spontaneous style and well-developed structure of the carols of past centuries, particularly of the 17th, which heralded the anthem.

Offering thus a choice between the older and newer examples, the annual budget of new Christmas music is presented herewith, in Musical Courier's annual review.

For Mixed Voices

All They From Saba, by Franklin E. Perkins, is a broadly harmonized setting for SATB with piano or organ accompaniment. The middle part is an allegretto in contrapuntal style, the closing passages again in broad, four part harmony. 7 pages. (Canyon Press, Inc., East Orange, N. J. 22c.)

Christmas Morn, by Charles Gordon Rex, is a not difficult 5-part anthem (SI, SII, ATB) a cappella, with text by the composer, and the range generally normal. Varying tempi and volumes, contrasting phrasing, evoke the Christmas spirit. 4 pages. (16c.) Christmas Lullaby, by James Snyder, an effective, unusual, somewhat difficult anthem for SATB, a cappella, suited for a good-sized, well balanced, ensemble. It requires a low second alto and bass sections; otherwise the range is easy. 6 pages. (18c.) Both are from John Church Co. (Theo. Presser Co., Bryn Mawr, Pa.).

Four issues from G. Schirmer, Inc., also offer contrasts. Christus Natus Est, by Carl Deis, a dignified anthem for SATB, of excellent mood, is simple in pattern, effective in straightforward quality. An appropriate text by the Rev. Alfred Grant Walton offers a climactic close; 7 pages, with a range suitable for the average choir. (20c). The other three works are arrangements by Robert Shaw and Alice Parker of carols, respectively, from the French, Italian and German. The Gallic entry is Here, amid the Ass and Oxen Mild, for SATB, full chorus, a cappella, with prominent soprano solo, and four-part humming accompaniment, with English version. This is an attractive number for well-trained ensembles. (20c). The Italian work is Now unto Bethlehem, for a cappella SATB full chorus, 5 stanzas, the music rhythmic and brisk in tempo, the second and fourth verses sung by the male section TTBB. 3 pages. (18c).

From Galaxy Music Corp. come two attractive works. Christ, the Lord, Is Born! is a New Mexican carol arr. by Roberta Bitgood; for SATB with piano or organ accompaniment, the music freely arranged, well harmonized, calls for good legato singing, with a soft humming conclusion. It is suitable for the average choir. Time, 1 and ½ min., 5 pages. (20c). Rise Up, All Men, and Crown Him King, also from Galaxy, is a fast, strongly rhythmic, joyous anthem, by Mary Weaver, text by the composer. It is not very difficult, has piano or organ accomp. and frequent interpretative markings, the duration is 2 and ½ minutes, 8 pages. (20c).

Two Christmas numbers are from J. Fischer & Bro. O Sing We All Noël, by Paul F. Laubenstein, is a short anthem for SATB, with traditional text from a French carol, three stanzas and chorus, the former alternatively for women's accompaniment. 3 pages. (15c). Come to the Manger, by Gatty-Waddington, exemplifies a bright, happy, rhythmic anthem for SATB, with piano or organ accompaniment. It opens with soprano solo, is suitable for average choirs, and has spirited part singing. 6 pages. (20c)

Carl Fischer, Inc., sends Let Your Gladness Have No End, by Willy Reske, a tuneful, animated carol-anthem for SATB, a cappella, with traditional text. Not difficult, it has an easy singing compass. Four pages, 52 sec. (20c.) Cradled in a Manger, by Gordon Myers, from the same firm, sets a poem by Christina Rossetti as an interesting anthem for SATB, piano or organ accompaniment. Contrasting moods, with melodic and humming accompaniments, and a *ppp* conclusion on "Born a Stranger," with obbligato voice on "ah." Requires a low alto section. Duration, 2 min., 17 sec. (20c)

Unison and Two-Part

The old carol, Puer Natus Est, is given a unison and later two-part setting, with interesting organ registration effects, by Lloyd Pfautsch. The words are translated into English by Percy Dearmer. An effective work, with contrapuntal interweaving of lines, and an instrumental interlude for flute-oboe and reed on the organ. 1 min., 45 sec. Birchard & Co., Boston. (15c)

Lullaby of the Virgin Mary, by Jean Slater, presents a simple 2-page unison work, suitable for young singers. The music is in minor, the words tender and humanly appealing. (Canyon Press, Inc., East Orange, N. J. 18c).

For Women's or Treble Voices

The Angels' Lullaby, by Lois M. Emig, is a melodious, well-written lullaby for SSA with piano accompaniment, and text by the composer. The general note is quiet with occasional more ecstatic passages, range normal; requires good low altos. John Church Co. (Presser, Bryn Mawr, Pa., 15c.)

Go, Tell It on the Mountains, provides a fine Christmas Spiritual, arr. by John W. Work, opening with a soprano solo, and later with double solo parts for high and low voices. Piano accompaniment. Phrasing and interpretation well marked. Time, 2¾ min. (Galaxy Music Corp. 20c.)

Mary's Lullaby to the Infant King, by Richard Warner, has music based on a German tune, and a text by Robin Clare. Easy singing range, melodious, and with piano or organ accompaniment, 3 min., 5 sec. (Birchard & Co., Boston. 16c.)

In David's Town, arr. by Robert Elmore and Robert J. Reed, is a colorful carol from France for SSA, and including English text. There are organ introduction and interludes, but the choral work is a cappella, with alto solo, suited to the average choir. 3½ min. (J. Fischer & Bro., 20c.)

For Solo Voice

Star in the East, by Austin C. Lovelace, provides a two page solo with text by Bishop Reginald Reber. The music is arr. from the old tune, Star in the East, with simple, direct melodic qualities. The first part is unaccompanied, the latter with piano or organ. Easy range. (Galaxy Music Corp. 60c.)

The Precious Gift, by Leo Kempinsky, is a song for medium voice, of simple pattern, and with narrative text by Margaret Bristol. Easy vocal tessitura. 6 pages. (G. Schirmer, Inc., 60c.)

A Christmas Carol, by Ned Rorem, sets a text from about 1500 A. D., beginning "The other night I saw a light, A Star as bright as day." It is an allegretto in a minor mode with a feeling of antique folk coloring. The solo line ranges an octave from middle D. The sentiments are charming, ending on "By-by, baby, lullay." (Elkan-Vogel, Inc., Phila., Pa. 60c.)

For Men's Voices

Greensleeves, arr. by Channing Lefebvre, employs this famous air originating before 1642 as a carol for TTBB, with appropriate text by William Chatterton Dix. It includes a solo for medium voice, with easy range. 2 min. Also available for women's voices with piano, and for mixed voices a cappella. (Galaxy Music Corp., 20c.)

For Organ

A new modern American work is Ned Rorem's Pastorale, the bright-colored, gracious Andantino from his Symphony No. 1, artistically arranged by the composer for organ. Well marked registrations including Hammond, edited by Norman Hennefield. It requires a fluent technique. (Southern Music Pub. Co., N. Y., 65c.)

Christmas Organ Voluntaries is an interesting collection of 12 well-known Christmas airs arr. in simple fashion. Included are The Birthday of a King, O Little Town of Bethlehem, Star of the East, In Excelsis Deo, A Christmas Pastorale, and others. Registrations for a 2-manual organ, also Hammond, are included. (Lorenz Pub. Co., Chicago, $1.)

Cantatas

Two cantatas are issued by the abovementioned firm. The City of the Star, by Roger C. Wilson, is for SATB, with organ or piano, text by Edith Sanford Tillotson. Music employs theme of O Little Town of Bethlehem, is tuneful, not difficult. 64 pages. The Light of the World, by Ellen Jane Lorenz, is a 63-page candlelight cantata for SATB, with optional treble carol choir, and suggestions for pageant scenes. It has 9 sections, with various solo parts, tuneful, simple, normal range. Both have Hammond registrations adaptable for standard organ. (Lorenz Pub. Co., Chicago, $1 each.)

CHRISTMAS gifts are always a delight to give and receive, for no other holiday better matches the fine feeling of inner warmth that seems to pervade young and old alike. . . . An ideal remembrance for your friends who love music, one that will be cherished for its many hours of enjoyable reading, is a year's subscription to the MUSICAL COURIER, 119 W. 57th St., New York 19, N. Y. The cost is only $3.00 in the U. S. Canada, $4.00, Foreign, $4.50.

NEW RECORDS IN REVIEW

By Jules Wolffers

The Bach Guild's release of *Bach's Cantata No. 146* under the Vanguard label makes available one of the most fascinating and curious liturgical works ever written. Although the title reads, "Through bitter tribulation we enter into God's Kingdom," Bach uses a rather sprightly and good-humored work for overture—nothing less than the first movement of the famous D Minor Clavier Concerto with the organ taking the solo part.

Nor have we finished with the concerto by any means. The opening choral section is actually the concerto's second movement, note for note, over which is woven a four-part chorus. The result is a tour de force of indescribable beauty. Still more self-borrowing occurs later, this time from the Overture of the B Minor Suite for Flute and Strings.

Such self-plagiarism is, of course, not uncommon in Baroque and early classic composers. Bach's bland indifference to specialized timbres and his vague dividing line between sacred and secular music are well illustrated here.

Apart from these somewhat musicological matters, the Cantata creates a vivid effect. The performance is excellent, with Felix Prohaska conducting the Vienna State Opera Orchestra and the Choir of the Bach Guild. Soloists are Anny Felbermayer, soprano; Erika Wien, alto; Hugo Mayer-Welfing, tenor and Norman Foster, bass. Kurt Rapf handles the organ and cembalo assignments in masterly style.

Music of the Middle Ages

One of the appealing features in the Vox issue of *Music of the Middle Ages* is the modest disclaimer, found printed on the jacket, to anything more than an approximation of a forgotten art. To which one listener would say that if the music didn't sound this way, it ought to have. It is always a problem to reconstruct 12th and 13th century music, but Robert Haas, director of the Collegium Musicum, Krefeld, Germany, evidently possesses keen insight and intuition. Here we are in a realm where proof is difficult if not impossible, but one would hazard a guess that Herr Haas has hit it pretty close to the mark.

No condescension is needed to hear these fine songs of the Minnesingers, Troubadours and Trouvères. Erika Metzger-Ulrich, soprano, and Otto Pingel, tenor, sing with distinction and good instrumental support is provided by the Collegium. Highly recommended for schools as well as for the discriminating collector.

Villa-Lobos' Works

Another disk it is a pleasure to recommend is Capitol's *Villa-Lobos: Nonetto* and *Quattuor*. The Nonetto uses flute, oboe, clarinet, saxophone, bassoon, celesta, percussion and mixed chorus to give quick, kaleidoscopic impressions of landscape, rural scenes and city life as found in the composer's native Brazil. Flavorsome and exciting, this music is as much fun as it is original and challenging. Women's voices also are used to good effect in the Quartet. The instruments are the flute, harp, celesta and alto saxophone joined here in novel ensemble.

The Roger Wagner Chorale and the Concert Arts Players do this music to a "T."

Some Baroque Revivals

And speaking of quartets, at first sight the name "Harpsichord Quartet" conjures up a rather frightening image of four harpsichords whanging away together, a prospect which could be exceeded in dreariness only by four pianos doing the same. But to dispel any possible confusion, Esoteric places a large picture of the Harpsichord Quartet on its release, *Baroque Music* to prove that here we have a flute, oboe, cello and harpsichord, and certainly not four harpsichords. Even this seemingly unusual quartet combination falls neatly into normal patterns when we remember that cello plus harpsichord was the usual accompanying "continuo" medium of the period. At any rate, Claude Monteux, Harry Shulman, Bernard Greenhouse and Sylvia Marlowe turn in sensitive and understanding interpretations of music by Frescobaldi, Rosenmuller and Couperin. The Couperin item is the charming *Le Parnasse, ou L'Apothéose de Corelli*, depicting the Italian Master's imaginary reception on Parnassus. Each section is preceded by a brief spoken synopsis done here by Mr. Monteux in French of such clear diction that even Americans who have studied that language in school should have little difficulty in understanding it.

Dvorak, Mozart, Brahms

In spite of some obvious moments, the *Dvorak String Quartet in A-flat Major, op. 105* is an extremely engaging work, especially as done for Vox by the Barchet Quartet. Even the musical sophisticate may find himself listening to this work with unmixed pleasure. It is good, from time to time, to descend a step or two to the honest simplicity of the Bohemian composer and this quartet, in particular, is well worth anyone's time.

That fanatic breed, flute enthusiasts, will automatically purchase the Vox *Mozart: Two Flute Concertos*, and the non-elect may well follow suit. As a matter of fact, Mozart cordially detested the flute—which did not prevent the production of these two minor masterpieces. Camillo Wanausek gives creditable readings with able accompaniments by the Pro Musica Chamber Orchestra of Vienna conducted by Hans Swarowsky.

Judging by the Vox release of *Brahms' Rinaldo*, Cantata for Tenor, Male Chorus and Orchestra, it is just as well that the composer never wrote an opera. Perhaps meant as a trial balloon, the work is a curious mixture of Wagnerian style with early Verdi "oom-pah" accompaniment. If anything could reconcile one to Rinaldo, it is the really fine performance given here by Joachim Kerol, tenor, the New Paris Symphony Association Chorus and the Pasdeloup Orchestra, all under the direction of Rene Leibowitz.

Operatic, Other Items

For those who like their recorded opera in small doses, the new combination of Cetra-Capitol furnishes abridgments of previously released complete operas. *Highlights from Lucia di Lammermoor by Donizetti* and *Highlights from Il Barbiere di Siviglia by Rossini*, each on a single disk, confirm the generally favorable reception of the original issues. Plenty of good singing here.

And plenty of good playing in Leonard Pennario's way with the still-fresh *Gershwin: Concerto in F* with solid accompaniment by the Pittsburgh Symphony under William Steinberg for Capitol. The same pianist and firm also present a disk devoted to *Piano Music of Spain*. Designed for popular consumption, the music is limited to familiar items played in crisp Hispanic style.

Menahem Pressler, still glorying in his new fatherhood, continues to play music for and of children. The latest is the M-G-M *Debussy: La Boite a Joujoux* with *Ibert: Histoires*. Debussy's "Box of Toys" is a little pallid without the intended orchestration, but Ibert's "Little White Donkey," "The Giddy Girl," and all the others still make their amusing point.

And, finally, for lighter entertainment, Vox presents the 10" disk *Echoes of Vienna* in which pianist George Feyer, aided by rhythm accompaniment, gives his unique mixture of Viennese waltzes and marches with—shall we say—Jazz?

DISCUSSION

The resignation of Norman Chase, Vice-President of Urania Records, has been announced, effective Oct. 15.

Thor Johnson, musical director of the Cincinnati Symphony, has just recorded for the Remington label Normand Lockwood's Concerto for Organ and Brasses. This is the first in a long-range series of recordings being sponsored by the American Composers Alliance. . . .

In October, Capitol will release the first new complete Cetra Opera set recorded since its acquisition of the line in April—Puccini's Manon Lescaut, featuring Clara Petrella and Vasco Companagno. . . .

RCA Victor, in their latest publicity blurbs, applaud Arthur Fiedler and the Boston Pops Orchestra for their work in furthering the cause of good music for the masses. Yet, by entitling their latest record with the misdenoma "Classical Music for People Who Hate Classical Music," good intentions seem to have become mixed with a few more commercial considerations. . . .

Decca Records has released the 48 Preludes and Fugues from the Well Tempered Clavier by J. S. Bach, played on the piano by Rosalyn Tureck. This is said to be the first time that this work has been recorded in its entirety on the piano since the Edwin Fischer recording about fifteen years ago. . . .

Hanover House has published a new book by Howard Taubman, Music Editor of the New York Times, entitled "How to Build a Record Library." The book is divided into the following sections: Opera, Orchestral Music, Choral Music, Chamber Music, Keyboard Works, Vocal Music, Operettas and Musical Comedy, Jazz, and a special section of unusual items for the more musically advanced collector. Each of these listings is divided into two categories—with List A "The Basic List," and List B, "For a More Complete Collection." This book is an excellent guide for those who seek to build a more complete repertoire of recorded music.

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Orchestra Notes from Various Cities

ANTAL DORATI, conductor, l., takes leave of DR. G. DE KOOS, his manager, in Scheveningen, Holland, where he led a series of concerts in the summer festival season. He has been invited to return next year.

The Philadelphia Orchestra signed a contract on Sept. 15 with Local 77, AFM, for the season 1953-4. Terms include unemployment compensation for the 104 musicians and a rise in minimum salary scale to $140 per week for the 32-week season, and overtime pay raised from $2 to $2.50 for each 15-minute period. The unemployment benefits follow a pattern recently inaugurated by the Pittsburgh Symphony. . . . Harris Danziger, American conductor traveling in Europe on a Ford Foundation grant, conducted the Paris Orchestre Radio-Symphonique in a broadcast on Sept. 19, including the first Paris performance of Ruggles' Men and Mountains. He previously led the Vienna Symphony in works by Giannini and Antheil. . . . Howard Shanet, conductor of the Huntington (W. Va.) Symphony, submitted his resignation to accept the conductorship of the Columbia University Orchestra in New York, but Leonard Samworth, president of the Huntington Symphony Association, refused it and said that "an extended leave of absence" would be given the conductor. Mr. Shanet also received a leave from the conducting faculty of Berkshire Music Center. . . .

Adelphi College invites Long Island musicians to play in their full Symphony Orchestra. . . . William H. Albers, Cincinnati business man and leader in civic and cultural enterprises, is sponsoring the three "pop" concerts to be presented by the Cincinnati Orchestra in the Music Hall with Thor Johnson conducting. . . .

For the first time in five seasons, the Minneapolis Symphony, Antal Dorati, conductor, will tour the East, beginning on Jan. 30 in La Crosse, Wis., and returning to Minneapolis on March 2. April 19 through May 2 the Orchestra will make its second tour into Western Canada. . . . Claude Monteux, 33, son of Pierre, has been named conductor of the Columbus Little Symphony. . . .

Leonora Wood Armsby, president of the San Francisco Symphony, has resigned. Guest conductors for this season are Ferenc Fricsay, George Solti, Leopold Stokowski, Bruno Walter, Enrique Jorda and William Steinberg. . . . Some 175 MS. orchestral works have been submitted to the judges for the concert, Canada at Carnegie Hall, which Stokowski will conduct on Oct. 16. . . . Clermont Pepin's Guernica was given its U. S. premiere by Wilfred Pelletier in a concert with the NBC Summer Symphony. . . . Izler Solomon appeared in the summer series at the Miami Beach Municipal Auditorium, revisiting the city for the second summer to conduct three concerts; soloist at one of the events was Ora Rottenberg, Israeli girl pianist of 20, playing the Grieg concerto in her American debut. . . .

Thirty conductors of community and college orchestras from Oregon to New England and as far South as Florida have been selected to attend a six days' conductors' symposium to be held by the Philadelphia Orchestra in its home city, Sept. 28 through Oct. 2, under Eugene Ormandy; the workshop, the second to be held by this orchestra, is under the joint sponsorship of the American Symphony Orchestra League, Philadelphia Orchestra, and ASCAP, and includes panel discussions and a seminar. . . . On its two tours this season the Cleveland Orchestra will play at colleges and universities of the East and Middle West. . . .

James Sample has been appointed conductor of the Erie Philharmonic Orchestra. He was formerly conductor of the Portland, Ore., Symphony, and has been associate conductor of the San Francisco Symphony, guest conductor of the Utah State Symphony, and conductor of the Hollywood Chamber Symphony and the San Bernardino Valley Symphony, also of the Hollywood Bowl Auditions, in 1946 to 1949.

Philharmonic Youth Soloists

Thirteen young soloists will be presented in 1953-54 with the orchestra in the 30th year of Philharmonic-Symphony Young People's Concerts. In addition, Wilfrid Pelletier, conductor for these concerts, promises another soloist at each of the eight concerts, a "surprise celebrity." The Senior Series for those aged nine and older will consist of five Saturday morning programs at Carnegie Hall, beginning on Nov. 28, with each concert having as central story theme the opera, the orchestra, the symphony, or the concerto. A special Christmas concert will tell the story of the Nativity. The Introductory Series, for boys and girls five to eight years old, will be given on three Saturday afternoons in Town Hall, starting Oct. 10. The keynote is "Fun With Music" and two of the special works already chosen include "The Man Who Invented Music" by Don Gillis and the oratorio Jonah and the Whale by the 17th century composer Giacomo Carissimi.

With the school-age soloists and "surprise celebrity," every concert will have audience participation and several projects for the concert hall audience. The two annual projects are the Sixth Annual Composition Contest for composers under 17, and the notebook contest.

As for the young soloists, they are the pianists: Augustin Anievas, 18, River Edge, N. J.; Judith Jaimes, 13, Philadelphia; Phyllis Laver, 11, Philadelphia; Stephen Manes, 12, Bennington, Vt.; Samuel Sanders, 15, Bronx, and Ronald and Jeffrey Marlowe, 13-year-old twins from Philadelphia, a duo-pianist team; the violinists Marilyn Dubow, 11, Bronx; Eric Friedman, 13, West Orange, N. J.; and Carol Stein, 17, New York City; and Ruth Karin Dahlstrom, Westfield, N. J., harp; Robert Gardner, 16, Great Neck, Long Island, 'cello, and William Ellis, 11, Brooklyn, boy soprano. Four were selected by Dr. Pelletier from the WQXR finalists in the "Musical Talent In Our Schools" auditions. They are violinist Eric Friedman, and the trio of Miss Stein, Mr. Anievas, and Mr. Gardner. .

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Sadler's Wells Returns to "Met"

By Rosalyn Krokover

The Sadler's Wells Ballet Company was assured of a box-office success long before the curtain went up for the first performance of its four-week season at the Metropolitan Opera House on Sept. 13. And after the first performance (the complete and revised Swan Lake, with Margot Fonteyn) it was obvious that production-wise the company had retained its high standards.

But two of the company's distinguished ballerinas, Beryl Gray and Moira Shearer, are not with the group this season. This means that dancers of less experience are being called upon to assume alternate performances with Fonteyn in the very demanding roles of the classic repertoire. The first of the newcomers to appear was Violetta Elvin in the refurbished Swan Lake on Sept. 15. Technically, she is reasonably secure. Dramatically, she left a great deal to be desired. Especially as Odette, the magic swan-like quality does not come through; she has a tendency to raise her shoulders, thus breaking the line of the neck, head and arms—something that ruins the essential characterization of the swan. This is not an irremediable defect in Miss Elvin's equipment but if not eliminated it might develop into a permanent habit. As Odile, in the third act, her interpretation is more compelling.

John Field, the Prince Siegfried, is an excellent dancer and partner. He is one of the very few male dancers before the public today who is able to perform a perfect succession of entrechat-huit. His acting, though, is a bit on the obvious side. Pamela May, a former member of the company who is appearing this season as guest artist, was the impressively regal and dignified Princess-Mother; the corps de ballet again proved that it is the most solidly trained body of dancers we have today. The scattered divertissements were adquately danced. Although this is Ninette de Valois' revised production of the work the changes are negligible—two dances by Ashton, a Pas de Six and a Neapolitan Dance for two, have been added. Otherwise, the choreography is based on that by Marius Petipa and Lev Ivanov. The current version is produced by Nicholas Sergeyev, with costumes by Leslie Hurry.

Fonteyn's Sleeping Beauty

If the Sadler's Wells never did another thing the performance on Sept. 16 of Sleeping Beauty with Margot Fonteyn was enough to justify its existence —not that its existence needs justification under any stretch of the imagination. Here was pure theatre magic from beginning to end. The production is truly a masterpiece of integrated art forms—a charming fairy tale told in terms of dance and mime, with the assistance of one of the loveliest of Tchaikovsky's ballet scores, all held within the proper frame.

Margot Fonteyn's Princess Aurora was one of sheer beauty and inspiration. Everything about her performance was of such a natural elegance that one was completely transported into her world —a unique world, quite apart from any we had ever known before.

A newcomer to this company, Svetlana Beriosova, was a delightful Lilac Fairy. Her interpretation compared very well, indeed, with that of Beryl Gray's, and the latter's was exceptional. Beriosova had been one of the leading dancers in the junior company until this year, and was singled out then as an artist of great promise. So far she is developing beautifully. Frederick Ashton gave his inimitable realization of Carabosse; and Michael Somes, though not a particularly good dancer, proved to be a fine partner and gave Fonteyn good assistance in the part of the Prince. Of the individual variations, though all were competently performed, most outstanding were the Blue Birds—Rowena Jackson and Brian Shaw. Miss Jackson, especially, has just the right brilliance and brittleness for this dance. Conductor Robert Irving's choice of tempi for the orchestra was an important contribution to the success of the evening.

Cranko and Ashton Premieres

The first premieres of the season—John Cranko's Shadow and Frederick Ashton's Homage to the Queen—were presented on Sept. 18. The best things about the Shadow were the music, Dohnanyi's Suite in F sharp, and Beriosova's dancing. Otherwise it was the same old story of a Youth (Phillip Chatfield), his Romantic Love (Beriosova), the Shadow (Bryan Ashbridge), a Young Girl (Rosemary Lindsay), her lovers and friends, told in much the same old way. Set and costumes were by John Piper.

Homage to the Queen was created especially for the Coronation by Ashton and had its world premiere on June 2 of this year. It is a huge production, handsomely costumed by Oliver Messel, and using virtually the whole company. The score of Malcolm Arnold is a rehash of about everything that has been written for ballet from Tchaikovsky to Prokofieff. There is an elaborate procession which consists of the four elements —Earth ,Water, Fire and Air, their consorts and attendants. After the procession the usual form is used, each element's section consisting of solos and ensemble numbers; and in conclusion the entire group combines to pay homage to the Queen. Individually, the dances are skilfully made but the work as a whole is too long and might best be described as an elaborate Balanchine spectacle in the style of Ashton. It was most cordially received.

The solo dances were by Nadia Nerina, Alexis Rassine, Violetta Elvin, John Hart, Rowena Jackson, John Field, Alexander Grant, Margot Fonteyn and Michael Somes.

Les Patineurs was the final ballet of the evening and was neatly performed by Brian Shaw (once he got his balance), Julia Farron, John Hart and Rowena Jackson. The outstanding feature of this performance was Miss Jackson's turns. If there is anyone who can perform better and faster *fouettés* and turns in second position, we haven't seen them.

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CRAMER ATTRACTIONS HAVE A BUSY SEASON

Clarence Cramer, Chicago tour manager, reports an active 1953-54 season for his clients. The Longines Symphonette, under Mishel Piastro, musical director, will make an 11 weeks' transcontinental autumn tour, including two and a half weeks in central and western Canada for the Celebrity Concerts of Winnipeg. In February, March and April this orchestra will tour the East, the New England states and the eastern Canadian provinces under the Eastern Concert Management of Columbia Artists Management, Inc., as arranged with Mr. Cramer. Mr. Piastro features what he calls "Symphony for Pleasure Programs," consisting of a variety of short compositions, the type of program he developed for the radio.

Sinda Iberia, Spanish dancer, has both a fall and a spring tour of the Midwest, and as far southwest as Texas; she may also tour the West Coast. Miss Iberia brings with her a company which includes two male solo Spanish dancers, a Spanish guitarist and a pianist.

Many Midwest and Southern engagements are scheduled for the Serenaders Male Quartet, a group comprising four prominent Chicago artists—Ralph Nielsen and Lawrence Lane, tenors; Bernard Izzo, baritone, and Joseph Stephens, bass, with James Angell at the piano. In addition to concerts, they will continue on the radio and TV.

Elizabeth Humphrey, lyric soprano, and Bernard Izzo, baritone, with Ralph Dodds at the piano, have about 40 concerts in a program of theatre and film music entitled, "In Operetta Time."

Mr. Cramer finds his location in Chicago especially favorable for arranging tours for ensembles as well as brief tours for Chicago artists. "Chicago," he says, "is the hub of a vast concert area, and is strategic for delivering both large and small group-attractions and for brief tours or those covering wide territory. Colleges, also the committees of Community and Civic associations, can almost always find a group-attraction available from my office, as well as the Co-Operative Concerts of Jackson, Mississippi, and the Celebrity Courses of Central Canada."

Portland, Ore., Music Includes Outdoor Opera

PORTLAND, ORE. — Ten Monday evening concerts have been announced by the Portland Symphony for the coming season, beginning Oct. 26. Conductors to appear with the organization include Arthur Fiedler (2 concerts), Milton Katims, Eugene Fuerst (local debut), Dimitri Mitropoulos (who also appears as piano soloist in Prokofieff's Concerto No. 3), Paul Strauss, Boris Sirpo, Fabien Sevitzky and Igor Stravinsky, the last in a program of his works. Soloists listed include Margaret Harshaw, Fredell Lack, and Grant Johannesen.

The Portland Civic Opera Association gave Il Trovatore at Washington Park Bowl as part of the summer festival there. Three hearings of the work in August were under the baton of Ariel Rubstein, musical director, who again successfully vindicated his theory that all operas should be given in English. He led the melodious score with skill and excellent control of soloists, chorus, and an orchestra of 65 supplied by the local Musicians' Union. The cast included appealing characterizations and much vocal ability on the part of Ruth Turley (Leonora), Margaret McClure (Azucena), David Johnson (Di Luna), Walter Richardson (Manrico), Adair Taylor and Mildred Rommel (Inez), while other roles were well sustained. Credit goes also to Bruce Marvin, who coached the chorus, the stage direction of Mark Daniels, choreography by Dorothea Lensch, and costume designs by Doro Johnson. The company also gave a program of Victor Herbert music on Aug. 23 and a "pops" opera concert on Aug. 30. All the events in the three weeks' Washington Park festival are free to the public.

Mild summer weather, and starlit nights prevailed during the highly successful season of light opera at the Holladay Bowl. The shows, under auspices of the Portland Symphonic Choir, and directed by C. Robert Zimmerman, and Robert Kyber, featured local soloists, chorus, and musicians. Each ran for two weeks and a good audience was present for every performance. The works heard were New Moon, Chocolate Soldier, H.M.S. Pinafore, and Brigadoon, the last especially well performed.

Under auspices of the Portland Summer Band Concert Association, the Portland Municipal Concert Band again gave a series of concerts in the city parks. The 18 events were free to the public. Financed by AFM Local 99 and the City of Portland, these programs of fine band music have become more popular each year, since their founding in 1947. Two conductors were chosen to lead the series this summer—John Richards, conductor of the Lewis & Clark College Symphonic Band, and Jack Dalby, connected with the music department of the Portland Public Schools. The programs were of a superior character. The band also participated in the Washington Park Summer Festival, the conductors giving one concert each. Judge John R. Mears is president of the Band Concert Association.

On the program during the Western Division of the National Music Teachers Association at Seattle recently, two prominent musicians of Portland appeared. Boris Sirpo, conductor of the Portland Chamber Orchestra, led an ensemble of young artists from Portland. Much favorable comment was heard about this fine group of musicians and their conductor. Henri Arcand, prominent pianist of Portland, also appeared in a concert, being received with acclaim. ERNA E. HOEFS.

Unger Conducts in Two Countries

TORONTO.—Dr. Heinz Unger conducted the Prom Concert of Sept. 17 here, the program including a work by Paul Creston. This month, Dr. Unger will be on the podium for the two opening concerts of the winter symphony series of the CBC, Oct. 19 and 26, and then leave for England where he is scheduled for two concerts with the London Philharmonic and three in the various services of the BBC.

Back in Canada after the first of the year, he is to direct the Toronto Symphony in a gala concert at the Maple Leaf Gardens for the benefit of the Toronto Police Force. As head of the York Symphony Society, Dr. Unger will conduct the four symphony concerts of the group's second Spring Festival at Eaton Auditorium.

N. Y. City Opera Novelties

In addition to the U. S. premiere of Einem's The Trial on Oct. 22, the New York City opera will give Hansel and Gretel for the first time on Oct. 14, in an English version. Herman Geiger-Torel will make his debut as stage director in the latter work with the company. Settings are designed by Rouben Ter-Arutanian, the choreography by John Butler, and Thomas Schippers will conduct. The season opens on Oct. 8 with Rossini's Cenerentola and will extend over five weeks. The Fujiwara Opera Co. of Japan is again scheduled for guest appearances in Madame Butterfly.

Janis Touring Europe

Byron Janis, pianist, left Idlewild Airport on Sept. 20 for a fall tour of 20 concerts in Europe, which will include his London debut at Royal Festival Hall.

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DILLING HARPIST

Japan Concludes a Record Music Year

By Takatoshi Kyogoku

TOKYO.—The greatest concert season since the war has just closed here. It included 13 appearances by Walter Gieseking, who had never previously visited Japan; ten concerts by Joseph Szigeti, remembered for his visits in 1931 and 1932; lieder recitals and orchestral broadcasts by Marian Anderson; and a glamorous series of performances by the Slavenska-Franklin Ballet. One must not forget the offerings by our own N.H.K. (Broadcasting) Symphony Orchestra, the Tokyo Symphony, and the usual recital activity by our growing group of concert artists. Our music-hungry public had earlier acclaimed the visits of Menuhin, Traubel, Cortot, Erna Berger and others.

The response to events such as Gieseking's Ravel and Debussy program, and to Szigeti's series, in which Bach, Beethoven, Schubert, Bartok and Prokofieff were represented, was overwhelming. The fact that we could hear Szigeti and Gieseking in concertos by Bach, Beethoven, Brahms, Mozart, Mendelssohn, Grieg, Prokofieff and others, expertly accompanied by conductors such as NHK's Kurt Woess and Tokoyo Symphony's M. Ueda, gave the season a particularly memorable aspect.

Concerts Thronged

On the same night that Szigeti gave his farewell concert as a benefit for charity at Korakuen Stadium, which attracted 15,000 for a program including the Beethoven and Mendelssohn Concertos, Hibiya Hall was packed for a performance of Beethoven's Ninth Symphony, under Woess.

Some 20 programs by Szigeti during nine weeks drew capacity audiences in ten other towns including Hiroshima (where 800 standees were reported), besides the ten appearances in Tokyo. Gieseking played in six communities, and Marian Anderson visited Tokyo, Osaka and Kyoto. Szigeti's accompanist Carlo Bussotti and Miss Anderson's Franz Rupp, made a concerto broadcast with orchestra. Miss Anderson's noble artistry and inner dedication were much in evidence, though critics noted some defects in her vocal powers.

JOSEPH SZIGETI, following a tour of Japan which was extended from 20 to 27 concerts, will open his American season in mid-October. The eminent violinist will make twelve appearances as soloist with leading orchestras, including the Minneapolis, Baltimore, Toronto, Vancouver and Houston Symphonies, and play on various recital courses, at Boston University, in the Aaron Richmond Celebrity Series in the same city, at the University of Illinois, Stanford University, in San Francisco, Memphis, and numerous other cities. His Carnegie Hall recital is scheduled for Oct. 20, the program to include the Beethoven "Spring" Sonata, the Bach D minor Partita including the Chaconne, the new Prokofieff Solo Sonata, Stravinsky's Variation from Apollon Musagete, and other works.

The visiting ballet company presented favorites such as Coppelia, Le Beau Danube, and Nutcracker, as well as stimulating novelities like A Streetcar Named Desire, Variations Symphoniques, The Black Swan.

Plans for Coming Season

This fall visits are scheduled by the pianists Solomon and Wilhelm Kempff, violinist Isaac Stern; a return of Gerhard Huesch, German baritone, and Lazare Levy, French pianist, for the conclusion of their tour, interrupted by an unfortunate accident to their director. Needless to say, the success of our young artists, Toshiya Eto and Miss Yoko Matsuo, violinists, and others in the United States are being followed with pride by observers here.

RADIO NOTEBOOK

CBS: More than 120 radio stations across the land feted Bruno Walter at the occasion of his 77th birthday on Sept. 15. CBS Radio honored the conductor with a broadcast from Salzburg with the Vienna Philharmonic Orchestra in the World Music Festival series (James Fassett, producer). NBC gave its entire Music through the Night program to Dr. Walter's recordings, as did WQXR on Sept. 13, when the 2-hour Sunday Symphony was devoted to recordings by the N. Y. Philharmonic-Symphony under his direction. . . .

A World Music Festival program presented excerpts from Cosi Fan Tutte from Salzburg with Seefried, Kuntz, and Schoeffler in leading parts. Mr. Fassett gave a "word and sound picture" of Salzburg. Another broadcast of the same series originated in Tanglewood with Charles Munch conducting the Boston Symphony. Bayreuth Festival excerpts from two Wagnerian productions, and the Carl Nielsen Festival in Copenhagen, supplemented this summer-long musical European trip. . . . CBS Radio's Music Room, presented weekly on Sunday afternoon, presented Rawn Spearman, tenor, the pianist William Masselos; duo-piano teams Ferrante and Teicher, and Gold and Fizdale, and the baritone Mac Morgan. . . .

NBC: The NBC Summer Symphony under the baton of Wilfred Pelletier, Izler Solomon, Samuel Antek and Massimo Freccia offered diversified programs each Saturday, during August

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and September. . . . The Transylvania Symphony Orchestra and the chorus of the Transylvania Music Camp, Brevard, N. C., under James Christian Pfohl, broadcast two movements from the Sinfonia Piccola by Heikki Suolahti, a Finnish composer who died at the age of 17. The work, recommended by Sibelius for performance in this country, was heard on Sept. 5. . . . Two noted British orchestras and conductors were heard on Sept. 13 and 20 when the BBC Orchestra under Sir Malcolm Sargent played works by Williams, Schumann and Britten and Sir Adrian Boult conducted Malcolm Arnold's British Dances and William Wordsworth's Second Symphony. Three concerts from Holland were heard on Sept. 19, 26 and Oct. 3, with Eduard van Beinum conducting the Concertgebouw Orchestra, and Willem van Otterloo and Paul Huppert the Hague Residentie Orchestra in Dutch music. . . . NBC-TV Recital Hall presented Ellen Ballon, pianist; Jeanne Mitchell, violin; Joseph Schuster, cello; Grant Johannesen, piano, in its weekly telecasts. . . . Ezio Pinza now has his weekly television show, Bonino, which features the former "Met" star as an actor, with occasional songs recalling his past as a singer of world renown. . . .

WQXR: The fourth annual "Musical Talent in our Schools" series of auditions for High School Students will start early in October at high schools and the studios of the station. They will determine which of the young people are qualified to be heard by the distinguished musical figures at final auditions. The judges this year are Artur Rubinstein, Rudolf Serkin, Zino Francescatti, Leonard Rose, Olin Downes and Abram Chasins, the station's musical director. The auditions, jointly sponsored by WQXR and the New York Times, are open to pianists, violinists and cellists of senior high school level, grades 9 to 12. Nominations of students for auditions have to be submitted exclusively by principals or music supervisors of public, parochial or private schools and should be sent to Peter J. Wilhousky, assistant director of music, Board of Education for N. Y. public high school nomination. All others should be addressed to Musical Talent in our Schools, The New York Times, New York 36, N. Y. Closing date for nominations will be Oct. 16. . . .

WNYC: Henri Barraud's Le Mystère des Saints Innocents (Mystery of the Holy Innocents), composed on the poem by Charles Péguy, received its first full-length performance in New York and the first radio airing in the U. S. on Aug. 16. The world premiere of this work, an oratorio in five parts for baritone, tenor, reciter, mixed chorus, children's chorus and orchestra, was given in December, 1950, by the Boston Symphony. It was the last contemporary work directed by Serge Koussevitzky. . . . Through August and September recordings from the Casals Festival at Perpignan, France, were broadcast each Sunday. Under Casals' baton those heard, among others, were Jennie Tourel, Erica Morini, Isaac Stern, Eugene Istomin, John Wummer, Serkin, Horszowski and Axel Schiots. . . .

CBC: Schumann's rarely heard opera Genoveva was broadcast on Sept. 23, in a recording of the South German Radio. . . .

Lily Pons' first appearance on TV took place on Max Liebman's Your Show of Shows on Sept. 12. H. W. L.

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Opera and Concerts Outstanding in Rio

By Ceiçao de Barros Barreto

RIO DE JANEIRO.—The international opera season at the Teatro Municipal opened with a German series including Tannhäuser, Der Freischütz, and Mozart's Magic Flute, in which Hans Hopf sang the tenor roles, excelling particularly as Tamino. Wilma Lipp bowed as the Queen of the Night, revealing great technical facility, and Arnold van Mill was impressive as Sarastro. Hugo Balzer led this series with authority and artistry. The casts also included Rudolf Lustig, Herta Wilfert, Margarita Kenny, August Schwend and Edith Schemioneck.

Gluck's Orfeo et Euridice, with Fedora Barbieri superb as Orfeo, and Aracy Bellas Campos successful in portrayal of Euridice, was among the highlights sung in Italian. Ferruccio Tagliavini made his seasonal bow in Massenet's Werther, singing the title role with beauty and dramatic fervor. Pia Tassinari was the Charlotte and Diva Pierantini the Sophie, while Renato Vesaro made his Rio debut with much credit as Albert. Albert Wolff conducted with feeling and poetic depth. . . . To a sold-out house, Puccini's Tosca was revived, with Renata Tebaldi, Tagliavini and Paolo Silveri in leading roles. Tebaldi contributed magnificent singing as the heroine. Calusio's conducting gave good support. . . . The season's first Otello was a superior one under the same conductor. Ramon Vinay, in his local bow, revealing a powerful, well-schooled voice as the hero and acting effectively. Tebaldi was a sensitive Desdemona, and Silveri's Iago was dramatically stirring.

Concert Highlights

Solomon, English pianist, in two recitals at the Municipal sponsored by Associacao Brasileira de Concertos, repeated his previous triumphs, including works by Mignone and Villa-Lobos in his lists. . . . In his debut here, Antonio Janigro, young cellist, assisted by pianist Fritz Yank, showed skill and clean technique and won a cordial welcome. . . . Andres Segovia, in his only local recital of the season, under the same auspices as Solomon's concerts, again captivated his audiences with the spell of his art and gave numerous extras. . . . Maryan Filar, Polish pianist, heard for the first time in Rio, at the Municipal, revealed excellent technique and dexterity in Mozart, Bach, Brahms, and groups of Chopin and Szymanowski. . . . Ida Haendel, violinist, in her second visit here, showed a wide range of program material and great technical security, Alfredo Rossi playing good accompaniments. . . . The Loewenguth Quartet from France offered a concert sponsored by Pro-Arte, with Beethoven, Ravel and Schubert Quartets superbly played. Especially inspired was Schubert's F major Quartet. . . .

An important event of the Cultura Artistica season was the presentation of Gérard Souzay, French baritone, in his local bow. With flexible and refined vocalism, he sang songs ranging from Lully, through Schubert, Beethoven, Brahms, to Duparc, Fauré, Canteloube and Ravel, winning many encores. Dalton Baldwin was at the piano. . . . Another Gallic recitalist presented by the Cultura Artistica was the pianist Raymond Trouard, who exhibited a remarkable technique, allied to beautiful phrasing and style, in works by Bach, Haydn, Fauré, Ravel, Liszt, Chopin and Paganini-Liszt. . . .

Two years after his first Rio visit, the violinist Ruggiero Ricci appeared at the Municipal under Cultura Artistica, stressing his great facility, warmth of tone and beautiful bowing, delighting with Sonatas by Beethoven, Hindemith and Prokofieff, and other numbers, with Alfredo Rossi as accompanist. . . . Also from the U. S., the Jubilee Singers made a favorable impression in their debut under the same auspices. . . . Les Petits Chanteurs de Provence, under Father Geoffroy, were also presented by this group, singing from memory many rare works of the Middle Ages and later times to a large audience. . . .

Concerts at the Associacao Brasileira de Imprensa included the series given by singers of Associacao Mathilde Bailly (Salome Cotteli, soprano, and Onofre Alves, baritone) and the soprano Ilsa Steinova in Mahler and other works.

ALEXANDER TCHEREPNIN, l., and JOSEF ZIMBLER, Musical Director of the Zimbler Simfonietta, met in Tanglewood recently to discuss details of the performance of Tcherepnin's Georgienne Suite by the Zimbler Simfonietta, with the composer as soloist, to be given in Boston, Dec. 16.

Sokoloff Is New Manager Of Minneapolis Symphony

Boris Sokoloff has been appointed manager of the Minneapolis Symphony Orchestra, succeeding Arthur J. Gaines, who is retiring because of ill health. Mr. Sokoloff, whose appointment is effective Oct. 5, has been assistant manager of the New York Philharmonic-Symphony Orchestra since January, 1952. He has been associated with the Philharmonic and the Stadium Concerts since 1947, and before that was with Columbia Artists Management, Judson, O'Neill and Judd Division. Mr. Gaines served with the Minneapolis Symphony from 1923 to 1931, and from 1938 to the present year, also having managed the St. Louis Symphony for a number of years.

Toscanini Season Opens Nov. 7

The 17th season of the NBC Symphony Orchestra will be opened by Arturo Toscanini with a concert at Carnegie Hall on Nov. 7. He will conduct 14 programs during the series, and the other eight will again be led by Guido Cantelli. A concert performance of Verdi's Un Ballo in Maschera will be a feature of Toscanini's series, in two programs, possibly during January. He will also lead the Brahms Requiem, Kodaly's Psalmus Hungaricus, and concerts devoted to Mendelssohn, Wagner, and Sibelius.

American Wins Bolzano Contest

Ella Goldstein, young American pianist, won first prize in the international contest for pianists at Bolzano, Italy, founded in memory of Busoni. The jury included the pianists Serkin, Petri, Backhaus and others. Miss Goldstein was one of five Americans among the 36 pianists from 12 countries competing. The first prize included a cash award of 500,000 lire ($800) and 10 appearances in European concert halls.

Philharmonic Soloists Named

The Philharmonic-Symphony Society of New York has announced soloists for the 1953-54 season:

Pianists: Jacques Abram, Paul Badura-Skoda, Jean Casadesus, Robert Casadesus, Rudolf Firkusny, Leon Fleisher, Lelia Gousseau, Nicole Henriot, Myra Hess, Eugene Istomin, Byron Janis, William Kapell, Leon Kirchner, Jacob Lateiner, James MacInnes, John Simms, Rudolf Serkin, Soriano (New York orchestral debut), and Daniel Wayenberg (American debut); duo-pianists, Arthur Whittemore and Jack Lowe.

Violinists: Alfredo Campoli (American debut), John Corigliano, Mischa Elman, Zino Francescatti, Yehudi Menuhin, Erica Morini, Michael Rabin, and Isaac Stern.

Cellists: Leonard Rose and Laszlo Varga.

Soloists for special works: For Beethoven's Missa Solemnis under the direction of Dimitri Mitropoulos, singers Eleanor Steber, Nell Tangeman, Harvey Smith-Spencer, Jerome Hines, and the Westminster Choir. For the Beethoven Triple Concerto on an all-Beethoven program under the direction of Bruno Walter, pianist Joanna Graudan; violinist John Corigliano, and 'Cellist Laszlo Varga.

In addition to works from the standard repertoire, several new or unfamiliar scores are assigned to soloists. Those for piano and orchestra, all under the direction of Dimitri Mitropoulos, include the New York premiere of Leon Kirchner's Concerto, with the composer at the piano, the Schoenberg Concerto, with James MacInnes, soloist, the premiere of a Piano Concerto by Philip Benanson, and the New York premiere of Aubert's Fantasie for Piano and Orchestra, with John Simms. Rudolf Serkin will appear under Mitropoulos, playing five works on the same program, the Mozart Rondo in D, the Busoni Romanza e Moto Perpetuo, the Strauss Burleske, the Schumann Concert Allegro, and the Beethoven Piano Concerto No. 4 in G. The duo-pianists Whittemore and Lowe will give the first performances of Krenek's Concerto for Two Pianos and Morton Gould's Dance Rhapsody, both scores written for the artists.

A new Violin Concerto by Richard Mohaupt will be introduced by Michael Rabin.

Three soloists will play with the Philharmonic in the course of their first American tours—Soriano and Daniel Wayenberg, pianists, and Alfredo Campoli, violinist.

On March 22, 1954, there will be a gala Pension Fund concert, with Artur Rubinstein as soloist. The pianist, who contributes his services, will be heard in three works, the Beethoven Piano Concerto No. 4, the Chopin Piano Concerto No. 1, and the Rachmaninoff Rhapsody on a Theme of Paganini.

Dr. Enzo Pascarella in Europe

NAPLES.—Dr. Enzo Pascarella, who leads the violin, viola and chamber music department at the Music Lyceum here, in July and early August made a four weeks' trip to London, Paris, French and Italian Rivieras, Switzerland and the Italian lakes. He returned to Naples the second week in August to enter his yacht in races. He has now resumed his teaching at the Lyceum. Dr. Pascarella is president and director of the Southern California Institute of Music in the U.S.A.

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SILHOUETTES By MARY CRAIG

Carl Fischer Concert Hall Marking Its 5th Birthday

Carl Fischer, music publishers, and affiliates this October will cut a birthday cake with five candles, celebrating the five successful years of the Carl Fischer Concert Hall. A gala tea welcomed artists, composers, teachers and friends to that first viewing, Oct. 10, 1948. Mr. and Mrs. Frank Hayden Connor, and Mrs. Walter Fischer were host and hostesses, assisted by Carl Fischer's vice-presidents, Eric von der Goltz and Clifford Carter, and the Director of Publications, Gustave Reese. Since then the lovely hall has serviced as performers and guests many of the most notable names of the music world.

The architects, Ben Schlanger and William Hoffberg, with Jo Mielziner as consultant, planned an imaginative yet practical auditorium which is constructed to stage operatic excerpts with a certain baroque stateliness and yet which can open out into the round for arena productions. In short the C. F. Concert Hall might also be titled Convenient-Flexible.

Expert designing and beauty of *décor* were combined to make the colorful small auditorium which, seating some 260 in the audience, offers a most unusual flexibility of service. For a small hall, acoustically it is splendid; the mirrored arches of the walls lending brilliance when resonant effects are desired and the sweeping gold velour drapes being adjustable when muting is required. Flexibility has been further attained by removable seats. Thus, grouping for orchestra or choral rehearsal is as possible as setting for formal concert.

Although the color scheme is predominently a beige-gold, there appears to be a pinkish light, most flattering to artist and observer, and the atmospheric *feel* of the hall holds a mingling of intimate charm and formal dignity. The physical equipment has been equally well designed. From the dressing-room to loge every facility for ease and efficiency has been considered; diversity of lighting and wiring for recording and broadcasting being marked assets.

The versatility of the listings has been remarkable. Concert choirs, debut recitals, dance and instrumental groups have been programmed—major orchestral ensembles and large oratorio societies have found the Carl Fischer Hall ideally convenient for rehearsal. The New York Singing Teachers Association meets there monthly during the season and it presents the Young Artist Award recitals from the stage.

The National Guild of Piano Teachers also holds its final competitions there; The Violin Teachers and the Woodwind Groups and the great managerial combines find it an excellent show-case for talent; music Sororities stage member recitals for broadcast and even their seasonal bazaar thrift-sales when the hall is cleared and attractive booths set around the walls. Educational films, TV tryouts, recording sessions, lecture series, art exhibits plus a roster of organizations and personages that reads like a Who's Who in Music have been scheduled since the 1948 opening concert, when the talented chamber music group, Collegium Musicum, decided on Carl Fischer Concert Hall after its sponsors had, as they said, "shopped the town" for the perfect small hall for its series.

The list of recitals, meetings, competitions, rehearsals, auditions *et cetera* is not confined to the fall-to-spring season but runs through air-conditioned summer sessions. And one may glimpse, passing through manager William Trapp's office, the flamenco singer, the lieder exponent, the hopeful instrumentalist, the teacher, the conductor, the agent—in serious and popular fields—the makers of music.

MME. ZENKA STAYNA, teacher of singing, returning on the Queen Mary after a combination vacation-teaching session in Europe. Mme. Stayna spent some time in her native Yugoslavia coaching and visiting in Zagreb and meeting the directors and singers of the famous Opera there. She stayed in Munich, contacting musicians and pupils of former days and worked in Vienna with her artist pupil, former Metropolitan opera soprano, Daniza Ilitsch.

Vandenburg at Covent Garden

Howard Vandenburg, American tenor, was engaged to sing Midas in Strauss' Liebe der Danae and Matteo in Arabella at Covent Garden in September. He was heard in these works with the Munich State Opera in its festival this summer, also appearing in the June festival in Zurich. In December he will sing Don Jose in Carmen at the San Carlo in Naples under Rodzinski. Mr. Vandenburg, who studied with Amy Ellerman, New York contralto and teacher, has been engaged for the second season with the Munich State Opera, where last year he also sang Radames, Canio, and Calaf in Turandot.

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Brevard Festival Applauded

BREVARD, N. C. — The eighth annual Brevard Music Festival, held in the auditorium of Transylvania Music Camp, included 11 concerts during the first three weeks in August, concluding on Aug. 23 with a performance of the Beethoven Ninth Symphony. James Christian Pfohl, the founder and director of this festival and the Transylvania Music Camp, which precedes it for eight weeks, was on the podium. Soloists for the Beethoven "Choral" Symphony were Eileen Farrell, soprano; Beverly Wolff, contralto; Andrew McKinley, tenor, and Andrew White, baritone. Lester McCoy, associate conductor of the University of Michigan Musical Society, prepared the chorus.

Other highlights of the season were the appearances of Joseph Fuchs, who was heard in the Brahms Violin Concerto and in the Mozart Concerto No. 4, and Jorge Bolet, who played Rachmaninoff's Piano Concerto No. 3 in D Minor. Olin Downes discussed Ralph Vaughan Williams and his London Symphony, after which, Mr. Pfohl led the orchestra in a performance of the symphony.

Other concerts presented the singer and guitarist Richard Dyer-Bennet, in more than 25 traditional folk songs, and Harl McDonald's Concerto for Two Pianos and Mozart's Concerto in E Flat, played by Pierre Luboshutz and Genia Nemenoff.

An all-orchestral program included the Brahms Double Concerto with Robert Harrison, concertmaster of the orchestra, and Gordon Epperson, cellist, as soloists. Eileen Farrell scored in the Liebestod from Tristan and Isolde and the Alceste aria, Divinitès du Styx.

Conductor Pfohl left at the close of the Brevard series for Edinburgh, Scotland, to attend the festival. On Oct. 26, he will open his season with the Charlotte, N. C. Symphony Orchestra in an all-Wagner program, with Eileen Farrell, soloist. In Jacksonville, Fla., where he is also conductor of that city's symphony, Mr. Pfohl's season begins Nov. 9, with Eugene Conley, tenor, as soloist.

LaForge's Memory

To the Musical Courier:

Several years before World War I, when the recently deceased Frank La Forge was established in Berlin as piano accompanist to famous singers and I was correspondent there for Musical Courier, I remember that he amazed both public and press by playing all the accompaniments from memory. On one occasion, after a Sembrich concert, Paul Ertel, critic of the Lokal Anzeiger, wrote: ". . . Berlin has many competent accompanists . . . but this young American is unique. . . . La Forge's eyes never left Mme. Sembrich's face during the entire evening. He hung on every movement of her lips, he modulated his playing to suit each nuance of shading with a fidelity that amazed me." . . . Years later I also heard LaForge accompany Margarete Matzenauer in New York and he received the same astonished comments.

ARTHUR M. ABELL.

AT SAN SALVADOR FESTIVAL... L. to r., Lorenzo Alvary, Sra. Suarez Mariposa, Eva Likova, Lieut. Col. Oscar Bolanos, Eleanor Knapp, Gabor Carelli, and Sra. Oscar Bolanos.

Musical Series in San Salvador

Now in the third season, the series of orchestral, choral and opera concerts this summer at the Teatro Nacional of San Salvador met with gratifying success. Ion Cubicec is the musical director and conductor of the festival of music, the assisting groups being Coro de la Sociedad Coral Salvadorena and Orquesta Sinfonica del Ejercito. President of the Sociedad is Lieut. Col. Oscar A. Bolanos. Metropolitan Opera tenor Gabor Carelli has been for several seasons in charge of arrangements for guest artists and choice of presentations for the programs. This year Haydn's The Creation and Verdi's Requiem were given with Eva Iikova, soprano; Eleanor Knapp, mezzo-soprano; Gabor Carelli, tenor; Lorenzo Alvary, bass-baritone. A third program of concerti with orchestra presented Eva Kovach, violinist, and Manuel Gomez, oboist, as guest soloists.

The Creation was sung in its original German and the Mass in Latin. The plans for next year will be amplified to include two oratorios and two operas, with the tour extended for the soloists to Guatemala and Mexico.

Mu Phi Epsilon Dedicates National Music Camp Lodge

INTERLOCHEN, MICH. — Mu Phi Epsilon dedicated its new Scholarship Lodge at the National Music Camp here on July 19. Included in the weekend program of broadcasts and concerts was the premiere of a work for mixed chorus and orchestra, The Golden Year, based on Tennyson's poem, written for the occasion by Dorothy James, of Ipsilanti, Mich. A memorial for the founders of the sorority, the late Dr. Winthrop S. Sterling and Elizabeth Mathias Fuqua, its dedication was witnessed by members of the organization's many chapters.

A memorial musicale in the Interlochen Bowl was presented by members of the hostess chapters, Nadia Berkey, harpist; Beth Shafe, cellist; Ruth Orr, soprano; Ava Comin Case, Joyce Roper, Joanne Hansen, Babette Effron and Margaret Thibideau, pianists. An address by Dr. Louise Cuyler was a feature. In presenting the key of the lodge to Dr. Joseph Maddy, president of the Camp, Ruth Row Clutcher, national president of Mu Phi Epsilon, expressed a hope that it would aid in furthering the aims of "your great project."

Dr. Maddy conceived a plan for acquiring more scholarship money for the Camp, by which Mu Phi Epsilon paid approximately $5,000 for the erection of the Lodge, and the income from its rental (after expenses have been deducted) will be available for scholarships. This year six worth $100 each were awarded to as many music students representing the sorority's six provinces.

Lotte Lehmann Tour Opening

Lotte Lehmann is beginning her tour in a program, "Of Opera, Song and Life," on Oct. 12 in Santa Barbara, Cal. Mme. Lehmann is being featured in a specially designed presentation by the producers, Russell Lewis and Howard Young, known as Theatre in Concert Form. The noted soprano will not sing but narrate real life incidents and anecdotes about arias from her most famous operatic roles, based on her four books. She will appear with a company of five singers, with Fritz Zweig, conductor, at the piano. The company includes Rosalind Nadell, mezzo-soprano of the New York City Opera, singing Strauss' Oktavian, Conrad Schultz, Patricia Beems, Morvella Reale and Raymond Manton.

Mascagni's Zanetto Sung

Mascagni's one-act opera Zanetto was given a New York production by the Amato Opera Company on Sept. 10, in a double bill with Pagliacci. The two roles were sung by Dolores Mari as Silvia and Nicolina Carruba in the title part.

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FROMM FOUNDATION AIDS COMPOSERS

By René Devries and Dosha Dowdy

CHICAGO.—A major program of creative awards has been developed by the Fromm Music Foundation, incorporated in the State of Illinois in April, 1952, a non-profit organization dedicated to the furtherance of contemporary music. The foundation was established by Paul Fromm, Chicago businessman and music-lover, its president, since he believed that "the composer of today is denied recognition commensurate with the importance of his function." The aim is "to return initiative to the composer and to strengthen the most vital source of a healthy musical culture, composition."

The Foundation will sponsor works of young and promising composers who have not yet had a hearing and mature ones whose scores deserve to be better known to the public. In its administration, Mr. Fromm is associated with Siegmund Levarie, dean of the Chicago Musical College, executive director of the organization; and Dr. Millard Binyon and Alexander Schneider, members of the executive board, the former being associate professor at the University of Chicago, and the latter a noted violinist, who has received the Coolidge Foundation Award, and organized the Casals Festival at Prades, France.

On its establishment last year, the Fromm Music Foundation asked distinguished musicians in the U. S. to recommend composers, who were then invited to submit scores, each MS. being examined by at least three readers and some by as many as seven, drawn from musicians all over the country.

In its first year, the Foundation has made cash awards to the following: Walter Aschaffenburg, Oberlin, O.; Philip Bezanson, Univ. of Iowa; William Denny, Univ. of California at Berkeley; Alan Hovhaness, New York; Hugo Kauder, New York; Benjamin Lees, Los Angeles; Ernst Levy, Univ. of Chicago; Robert Muczynski, Chicago; Jerome Rosen, Univ. of California at Davis; Seymour Shifrin, Univ. of California at Berkeley; and Ben Weber, New York.

As part of its program, the Foundation has made arrangements with the publishing house of Boosey & Hawkes, New York, to print and distribute nine compositions this fall: Denny's String Quartet No. 2; Kauder's Trio for violin, horn and piano, and Chamber Music, song cycle for three voices and string quartet on poems by James Joyce; Lees' Sonata for Two Pianos and String Quartet No. 1; Levy's Symphony No. 11 and Seven Piano Pieces; Rosen's Sonata for Clarinet and Violoncello; and Weber's Sonata da Camera for violin and piano.

The Foundation is also planning to have these works recorded and released through regular channels, and to assure their performance under the best concert conditions. In cooperation with Stanley Pargellis, director of the Newberry Library, Chicago, the Fromm Music Foundation Archives were established at the Library, containing a microfilm collection of all scores submitted, which is open to the public. The Foundation will also protect the rights of composers in all phases of performance, publication and recording, and will not acquire for itself any copyright and material gains, it is announced.

Maesch to Lead Lawrence Choir

LaVahn Maesch has been named director of the Lawrence College Choir, Appleton, Wis., to succeed Dr. Carl J. Waterman, who retired in June. The latter founded the choir in 1930 and was in charge of choral music at the College since 1910. Mr. Maesch is an alumnus of Lawrence, holds a Master's degree from the Eastman School of Music, and has been on the Lawrence College faculty since 1926 as professor of organ and music literature.

Delta Omicron Meets in Chicago

The twenty-third National Conference of Delta Omicron took place at the Bismarck Hotel from July 30 to Aug. 2, with delegates and visitors from all over the United States in attendance and Chicago chapters, Zeta Epsilon, Psi and Lambda as hostess chapters. In charge of the conference were Chicagoans, Katheryn Roskopf Carlson and Lydia Smutny Sterba. Newly elected officers are: Dr. Marie Marti, re-elected national president; Mrs. M. H. Petzold, first vice-president; Ann Marie Gantner, second vice-president; Mrs. Paul Moore, national editor of the Wheel; Lela Hanmer, re-elected national music advisor. Presented with charters were Delta Xi chapter, New England Conservatory of Music and Delta Sigma, Pennsylvania State College, Indiana, Pa.

Plan Chicago Opera Resumption

Plans "to stimulate the rebirth of grand opera in Chicago" were discussed at a garden party given on July 26 by Mary Wickerham, president of the Mid-West Music Foundation; John Gabriel, president of the recently formed Chicago Friends of Music; and Vess Duro, vice-president of the latter organization. Some 170 persons prominent in music and other fields attended.

Public Library Concerts

During October the Chicago Public Library, with the cooperation of the Chicago Federation of Musicians, Local 10, will present free concerts each Saturday in the Assembly hall of the Central Library, from 12:15 to 1:45 p.m. Those appearing are: Oct. 10, Alfred Kuehle, cellist; Esther Payne, pianist; Oct. 17, Marcia Lindsey, violinist; Carmen Balsom, harpist; Oct. 24, LaSanke Trio; Oct. 31, Roy Anderson, pianist; Samuel Magad, violinist, and Richard Wyszynski, flutist.

Fine Arts Quartet of ABC

The Fine Arts Quartet of the American Broadcasting Company will be presented by Mary Wickerham in four Fullerton Hall concerts during their 8th season opening October 28, when the world premiere of Victor Babin's Trio in D for piano, violin and cello will be featured with the composer at the piano. Other highlights of these concerts will be Martial Singher's guest appearance (Feb. 10) singing Fauré's La Bonne Chanson, set to nine poems of Verlaine; the Beethoven quartets op. 59; and Bloch's latest quartet, No. 3.

Omega King's Activities

Omega King has returned from Indianapolis, Ind., where she conducted voice clinics during the annual meeting of the National Association of Negro Musicians.

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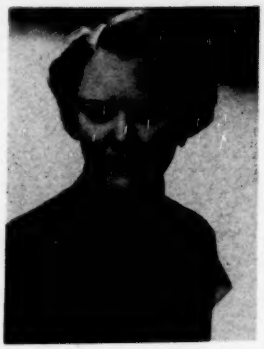

ESTHER LA BERGE, mezzo-soprano, has returned from a month's vacation in Aspen, Colo., to rejoin the faculty of Chicago Musical College, where a large class awaited her and where she is also assistant to Martial Singher.

Musical Arts Series Auditions

The 16th annual Musical Arts Piano Series auditions are announced by the Society of American Musicians with the cooperation of the Mid-West Music Foundation (Mary Wickerham, president). The winner will be awarded a paid engagement in the Musical Arts Piano Series during 1954-5 in Orchestra Hall, under the direction of the Mid-West Music Foundation, and an appearance with the Chicago Symphony. The hearings are open to all pianists regardless of age or nationality who have not appeared in this series and are resident in Arkansas, Colorado, Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Tennessee, Wisconsin or Wyoming at the time of the test. Entrance applications must be submitted before Nov. 15, 1953. Details may be secured by addressing Gustav Dunkelberger, secretary-treasurer, Musical Arts Piano Series Auditions, 5709 Dorchester Ave., Chicago 37, Ill.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233), of Musical Courier, published semi-monthly, October to May; monthly, June to September, at New York, N. Y., for Oct. 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, New York 19, N. Y.; Editor, none; Managing Editor, Russell Kerr, 119 West 57th Street, New York 19, N. Y.; Business Manager, Grace Nylen, 119 West 57th Street, New York 19, N. Y.

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Grace Nylen, Business Manager.

Sworn to and subscribed before me this 21st day of September, 1953.

[Seal] Harold Sturmer.

(My commission expires March 30, 1954)

Andrew Foldi's Activities

Andrew Foldi, prominent Chicago basso, continues to prove himself a versatile artist. He recently conducted and staged a full production of Mozart's Cosi fan Tutte (Martin translation), presented by the De Paul University Opera Workshop of which he is director, and also conducted the first Chicago performance of Handel's Jephtha, given by the Isaiah Israel Choral Society at Temple Isaiah Israel. Both organizations have planned concerts for the coming season.

Mr. Foldi will sing the parts of Peter, Pilate and the bass arias in Bach's St. John Passion at the Kalamazoo Bach Festival in March, 1954; and Don Inigo in Ravel's L'Heure Espagnole at Mandel Hall next May in an operatic double bill to be presented by the International Society of Contemporary Music.

Mr. Foldi's 1953 appearances included those with the Chicago Symphony Orchestra (Stravinsky's Les Noces—Wagner's Parsifal); Apollo Club (Franck's Beatitudes); WGN Theatre of the Air; Twilight Concerts—Orchestra Hall; Grant Park Concerts; International Society of Contemporary Music; and as soloist in Handel's Messiah, St. Matthew Passion, and Haydn's Creation.

Rudolph Reuter Studio Notes

Rudolph Reuter's recent activities have included appearances in recital and in chamber-music programs. His many students also have been active in concerts in Chicago and elsewhere. Jane Northey Hesse gave the Alpha Kappa concert in Iowa City on May 17; Florence Peterson played at Gad's Hill on May 4; Allen Brown toured various parts of the country and broadcast Mozart's E flat Concerto from Pittsburgh; Robert Whitney, a former student, continued his success as conductor of the Louisville Symphony; Florence Bettray added to former laurels by the success of her pupil Liberace; Frank Miller gave a recital in Bloomington; Helen Aulwurm played Beethoven's Third Concerto with the South Side Symphony Orchestra, and Maria Hinrichs gave a recital for the Nineteenth Century Club of Oak Park.

Grace Welsh Studio News

Grace Welsh, pianist, is the teacher of many active pupils. Appearing in recent recitals have been Mitzi Ryder, at Sacred Heart Academy, Springfield, Ill.; Doris Hogg, at Wilson Junior College, Chicago; Martha Searles Harris, with Lillie Mae Hawks, at Evanston, Ill., and Battle Creek, Mich., and as accompanist for Wilma Fletcher in a tour of Kansas and Nebraska. A program of American music, presented by Phi Mu Alpha at American Conservatory, included Murray Bradshaw's performance of Roy Harris' American Ballads. Gail Quillman played in Coal City, Ill., and at high school graduation, county teachers' meeting and for the Women's Club there, as well as in Morris, Ill., for the Junior Women's Club. Miss Quillman and her sister Karen participated in the recifal of the medal winners in the American Conservatory contests for children, both winning first medals.

Miss Welsh will resume this season her weekly lecture-recitals in Piano Literature at Rosary College, Rivere Forest.

DePaul University Summer Recitals

DePaul University School of Music scheduled during its summer school session recitals by the DePaul String Quartet—(Edward Mumm, George Palermo, violins, Harold Kupper, viola, Harold Sturm, cello); Herman Pedtke, organist; Alexander Tcherepnin, lecture-program on Modern Piano Teaching Repertoire; Katja Andy, pianist; Arthur C. Becker, organist; and the DePaul Summer Session Chorus (John Hamilton, director).

Northwestern U. Concert Series

EVANSTON, ILL.—Northwestern University's current concert series includes six concerts by the Fine Arts Quartet, Oct. 3, Dec. 8, Jan. 26, March 9 and May 11; six by the Chamber Music Society, Oct. 25, Nov. 15, Jan. 10, Feb. 7, April 4 and 25; three recitals by Andre Marchal, organist, visiting lecturer for the fall quarter, on Oct. 20, Nov. 9 and 30, supplemented by three morning lectures by Mr. Marchal on Nov. 10, Dec. 1 and 2. The Opera Workshop will stage informal setting of two chamber operas on Nov. 13, and, on Feb. 26, the workshop, assisted by members of the University Symphony Orchestra under Herman Felber, presents a full-scale performance of Sister Angelica by Puccini and Arthur Benjamin's Prima Donna. A Midwinter Conference on Church Music will be held in a two-day session in February, with a recital by an eminent organist on Feb. 15. These events will take place in Lutkin Hall, except the Fine Arts Quartet series and the second Opera Workshop productions, which are scheduled for Cahn Auditorium.

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Klemperer Leads 1,000th Hollywood Bowl Concert

By C. Sharpless Hickman

LOS ANGELES.—Hollywood Bowl climaxed its 32nd season by presenting its 1,000th "Symphonies Under the Stars" program on Sept. 3, when Otto Klemperer returned to the podium of the Los Angeles Philharmonic to lead it in Beethoven's Ninth Symphony with the Roger Wagner Chorale assisting. Though the selection of this concert as the 1,000th was questionable (it excluded many repeat and special events and "pops" programs of the past two years, which were not on the regular series) an observance of sorts was justified.

For one thing, the Bowl season ended "in the black" despite the competition of James Doolittle's nearby Greek Theatre enterprises, and traffic jams created by construction of the Hollywood Freeway directly at the Bowl's entrance. It was estimated that obstructed access to the Bowl resulted in a 10% attendance drop which made itself financially felt at the heavily-attended Saturday night "pops" programs. For another, this was the second full season during which the Bowl had been jointly operated by the Hollywood Bowl Assn. and the Southern California Symphony Assn., sponsors of the Philharmonic. The emotional pitch engendered by the Bowl's temporary closing and subsequent reorganization in 1951 had spent itself, and this year the music "carried the show" once again.

At the public observances preceding the concert, the Bowl honored several of its former presidents, including realtor C. E. Toberman, who was instrumental in the sale of the original Bowl property and who headed the Association for 17 years. Also present was Mrs. Artie Mason Carter, "Mother" of the Bowl, and its first manager and most zealous evangelist. More than any single person this still-vital woman, who has so consuming an interest in contemporary music, was responsible for the Bowl's early growth and emergence as a world-famed summer music shrine.

Klemperer's reading of the Ninth Symphony was less turbulent in its early sections than many other conductors; emphasizing subsidiary material with great clarity, while gradually raising the dramatic level to the heralding peroration of the "Ode to Joy," which was wonderfully proclaimed by Donald Gramm. The robust singing of the Roger Wagner Chorale, the quartet of soloists (which also included Katherine Hilgenberg, Phyllis Moffet and Andrew McKinley) and the superb playing of the Philharmonic matched Klemperer's interpretative triumph.

The first of his two programs included a remarkably fresh and vital version of Dvorak's "New World" Symphony and a performance of Stravinsky's Fire Bird Suite ,in which he mirrored the composer's own emphasis of its lyric quality, and stressed its dramatic character without using ballet tempi. Klemperer's rearrangement of the orchestra (splitting the violins and placing lower strings in the center) led it to sound more rich and solid in tone than at any time during the season.

MARISKA ALDRICH as the Abbess in Max Reinhardt's The Miracle, a role she took for four years. Mme. Aldrich, who has maintained a voice studio in Hollywood for ten years, made her debut at the Manhattan Opera in 1910, and the following year joined the Metropolitan Opera, where she took the contralto leads in Trovatore, Masked Ball and other works. In Europe, she sang all the Brünnhildes under Dr. Richard Lert. After coming to the Pacific Coast, Mme. Aldrich did much studio work in dramatic roles for Paramount and MGM. In teaching, one of her specialties is corrective voice training.

Leinsdorf and Steinberg on Podium

Closely matching him in this respect was Erich Leinsdorf, whose two programs were marked by unusual clarity of orchestral texture. Jorge Bolet was his scintillant pianist in the Prokofieff Second Concerto at one program, on which the Midsummer Night's Dream music seemed magically attuned to the beauties of the Bowl and the starry night. For his other concert Leinsdorf had Carol Brice as soloist in Mahler's Songs of the Wayfarer and in arias by Purcell and Donizetti, while the splendidly-played orchestral selections included Mozart's 39th Symphony and Ravel's second Daphnis and Chloe suite.

William Steinberg also featured Mahler at one of his concert pairs, opening with a wondrously poetic reading of Songs of the Earth. Jennie Tourel's solo work was unfortunately not matched by that of tenor David Poleri. Again Steinberg proved a master in recreating an aura of excitement around such stock works as Rimsky-Korsakoff's Russian Easter Overture, Borodin's Second Sym-

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phony and Tchaikovsky's Violin Concerto (cleanly and lyrically played by Camilla Wicks) and a series of Wagnerian excerpts which balanced the Mahler.

Izler Solomon's programs continued his stress of the contemporary with music by Antheil, dello Joio and Prokofieff, and revealed his increasingly expansive and linear treatment of such classics as Brahms' Second Symphony and Piano Concerto (with the part played by Grant Johannesen) and the Beethoven Violin Concerto, in which Isaac Stern's strong bowing and rich tones were outstanding.

Carmen Under Jan Popper

The Bowl's sole operatic ventures of the summer were a concert performance of Carmen, which Dr. Jan Popper led with rare awareness of the score's subtle color values and the balance between orchestra, chorus and soloists, and an all-Verdi evening directed by the late Gaetano Merola. Henry Reese' new English version of Carmen proved colloquial but never cheap, and was most elucidatingly sung by Claramae Turner and Dorothy Warenskjold in particular. Miss Turner's concert interpretation matched Dr. Popper's leadership in its insight into the relationship between dramatic and musical characterization. Stephen Kemalyan was the vigorous Toreador. The chorus was trained by Jaye Rubanoff. The Merola operatic program included excerpts from The Masked Ball and The Force of Destiny, and such rarities as the ballet music from Otello and the overture to Nabucco. Robert Weede was the outstanding singer, though the night's vocal chores fell most heavily upon Ellen Faull, one of the Maestro's importations for the current San Francisco Opera season. Her soprano gained confidence, strength and lustre as the evening progressed. Also heard were tenor Eugene Conley and basso Jan Gbur.

MARTHA DAUGHN LOCKER, dramatic-lyric soprano, is specializing in programs including Women Composers, American Composers, Palestinian Songs, and Folk-songs from All Nations, the latter in 15 languages. The soprano has given Town Hall recitals in New York, and toured the United States, Canada and Alaska. In May and June she appeared twice at the Hollywood Woman's Club, with Raymond McFeeters at the piano. She is under the exclusive management of Edna Stewart, in Beverly Hills.

Barnett Conducts French Program

Much of the interest in the Bowl season stemmed from the discriminatingly balanced programming of John Barnett, youthful associate conductor of the Philharmonic, who is music director for Symphonies Under the Stars. Forced to please the lover of the standard fare while yet attracting the novelty-seeker, Barnett's own program with cellist Gregor Piatigorsky was an example of his able gap-bridging.

For this all-French night he led his eloquent soloist in the Milhaud and Saint-Saens' Third Concerti and contrasted La Mer with the piquancies of Ibert's Festival Overture and Poulenc's charming suite from the ballet The House Party. Throughout the evening the performance of orchestra and soloist was clear, expressive and warm-toned.

Barnett's other program found him an understanding and discreet accompanist for the three young artists featured at the Bowl's "Family Night." Georgia Laster, the superb young Negro soprano who won the Anderson and Naumburg awards, has never had more consistent support and control nor richer tone. John Browning, a young pianist who has come rapidly to the fore in the past two seasons, was both dazzling and poetic in Rachmaninoff's Rhapsody on a theme of Paganini. Stanley Plummer, violinist, a young artist of musical maturity and technical precocity, unfortunately found the dewy night and the scope of the Brahms Concerto a double handicap.

The Bowl season was rounded out by two evenings of superlative Spanish-Flamenco dancing by Jose Greco and his small troupe (unfortunately the intricacies of their finger and heel-and-toe work were engulfed by the vastness of the Bowl) and by a series of "pops" concerts—Gershwin, Cole Porter, Kern-Hammerstein and Rodgers and Hommerstein nights; a delightful program led by Arthur Fiedler and featuring duo-pianists Morley and Gearhart; a program starring TV pianist Liberace; and one led by Victor Young with singer Peggy Lee. Johnny Greene of M-G-M led two of the special nights this summer, with Alfred Newman of 20th Century-Fox and Pembroke Davenport on the podium for the others.

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Edna Stewart Presents Series

Edna Stewart of Beverly Hills is bringing several interesting lecturers to the West Coast this season, including Senator J. William Fulbright, Charles Collingwood, Drew Pearson, Lowell Thomas and Carveth Wells. Eva Le Gallienne, interpreting two stories by Oscar Wilde, The Happy Prince and The Birthday of the Infanta, will be featured in October and November. In the field of music, Miss Stewart presents Solito De Solis, pianist and composer; Karekjarto, violinist; Mostyn Thomas, Welsh baritone; and Martha Daughn Locker, dramatic soprano. The American Savoyards are scheduled for February in three Gilbert and Sullivan attractions.

Eunice Wennermark's Activities

Eunice Wennermark, Los Angeles violinist and teacher, recently played in the Ojai concerts under Thor Johnson; appeared as soloist on the Lyric Club programs at the Wilshire Ebell Theatre, and, in July, was featured on the coast-to-coast Johnnie Dugan (NBC) television show "Ladies Choice." Miss Wennermark has toured in concert throughout the United States; has been soloist at the Hollywood Bowl, the Redlands Bowl, Pomona Bowl, the Denver Symphony, Pueblo Symphony, Bach Festival Orchestra (Carmel), Inglewood Symphony and with other organizations. She has toured as assisting artist with John Charles Thomas, was presented on the California Artists Series, and has been winner of several first place awards in National Federation of Music Clubs contests. As concertmaster, she has played with the Inglewood Symphony, and was concertmaster and many times soloist with the Los Angeles Orchestra under Gastone Usigli and guest conductors. In radio, Miss Wennermark was musical director of KMPC for two and a half years, and violinist-director of the Symphonettes, all-string radio ensemble. She was director and soloist of her own television show, Violin Echoes, and is violinist-director of the Wennermark Violin Choir, appearing in concert and television. Records and transcriptions for major companies have been made by Miss Wennermark, and she has recorded for several leading motion picture studios, and was under contract to MGM for three years. She maintains a full teaching schedule, in addition to her activities as a concert artist.

Raymond McFeeters' Engagements

Raymond McFeeters has begun his fourth season as pianist-accompanist with the Festival Singers, a mixed quartet which had 30 appearances last season. In September Mr. McFeeters participated in two of the three "Musical Artists of the West" concerts, arranged by Mrs. H. M. Tipton and given at the Hollywood Woman's Club. He shared the first program as pianist and accompanist for Andre Goenz, baritone; in the second, he accompanied Phalen Tassie, soprano, in contemporary American songs, and Marion Kerby in her Negro Exultations and Kentucky mountain songs. The third program brought Dorothy Sayles, soprano; Arthur Renton, tenor, and Ralph Linsley at the piano.

Another McFeeters song has been published by Mills Music, Inc.—Hear the Nightingales Sing, an arrangement of a Kentucky mountain folksong from Miss Kerby's collection.

California Bach Circle Formed

The California Bach Circle has been formed in Los Angeles by a group of musicians, writers and others. The group is headed by Carl Post, pianist, and includes Dr. Arthur Wolf, George Tobias and Samuel Singer. The purpose is to give performances of Bach's music under conditions prevailing in his time. The orchestra to be used in the public concerts will be composed of three first violins, two seconds, two violas, two celli and a doublebass, and the choruses will total 16 singers. Four string players, headed by Samuel Singer, violinist, will be active board members. They will meet weekly in one of the members' houses, and each will appear as soloist at a concert, which are planned for the newly opened Ivar Theatre in Hollywood. The rest of the baroque orchestra will be engaged for each event. Dr. Giovanni Camajani, head of the music department of the University of San Francisco, will conduct the first concert next December, featuring Messrs. Post and Singer as soloists. Lecturers from universities and music schools will be invited to appear in the concerts and speak at the four luncheons scheduled each season. Dr. Arthur Wolf will head the choral department of the new group. Mr. Post is making his Bach library available to musical groups and schools for study and reference.

EDWARD NOVIS, Hollywood teacher of singing, studied with Mme. Anna Schoen-René, Cav. Mario Sammarco and Frank La Forge, and made his debut in Rigoletto in Italy in 1928. For more than 20 years he has been engaged as a mentor of voice, and has taught many artists in opera, oratorio, light opera, concert, television and radio, languages and the speaking voice. Mr. Novis is also active as a conductor and coach.

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Mae Norton Booking Artists

Mae Norton, head of the Hollywood Artist Bureau, books extensively throughout the West and Midwest. Some of her attractions are John Lee, pianist, organist and commentator; the Opera Theatre, a narrated program of opera and light opera featuring Marilynn Hall, dramatic soprano, Don Kent, bass-baritone, and Grace-Lynne Martin, lyric coloratura; Dorothy Remsen, harpist; the Collegiate Duo, Marilyn Taylor, soprano, and Paul Mayo, tenor; the Festival singers, a concert quartet; and Vera Jean Vary, soprano. Deeply interested in world affairs as well as music, Miss Norton also presents lecturers on current events.

Coast Jottings

Jascha Heifetz, first vice-president of the American Guild of Musical Artists, on his return from a recent concert tour, served as chairman of a meeting of the Guild's Los Angeles Area Executive Committee, and discussed that organization's activities in the concert and recital field (committee members are Francis Barnes, chairman, Henry Reese, vice-chairman, Marni Nixon, Barbara Patten, Anne Shaw Price, John Radic, Donna Phillips, Smith Russell, Serge Oukransky and Mr. Heifetz). . . . Mary Bran, Los Angeles impresario, has received the honorary degree of Doctor of Fine Arts, in absentia, from the ancient academy at Bari, Italy, "because of her long and devoted service to the fine arts." . . . Dr. Ernest Kanitz has been appointed professor of composition at the University of Southern California. . . . Richard Ellsasser will appear in four Sunday evening concerts this month, entitled A Panorama of Organ Literature, and comprising music from the reign of Louis XIV to such contemporaries as Bartok, Hindemith and Virgil Thomson, at the Wilshire Methodist Church of Los Angeles, where he was minister of music for five years

Edward Novis, conductor, teacher and coach, numbers among his pupils such singers as Kenny Baker, Dennis Day, Jane Wyman, Donald Novis, Alex Martin and Wallace Moon.

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MUSICAL JOTTINGS

Joseph Rogatchewsky, tenor, is the new director of La Monnaie Opera House, Brussels.

The N. Y. City Ballet gave a series at La Scala, Milan, in September. . . . A workshop for music critics will be held in N. Y., Oct. 20-31, under joint auspices of the American Symphony Orchestra League, Music Critics Circle of N. Y., and the N. Y. Philharmonic-Symphony. . . . **Florence Quartararo,** American soprano, is singing with the San Carlo Opera in Naples. . . . **Wolfgang Stresemann,** conductor of the Toledo Orchestra, and **Jean Athay,** instructor in music at the Toledo Museum of Art, were married in Munich, Germany. . . . **Andres Segovia,** convalescent after an eye operation, resumes his concert schedule Oct. 1. . . . **Eleanor Steber** will sing 16 performances in the late spring at the Vienna State Opera, including Donna Anna and Tosca, new parts for her. . . . A group called the Chorus of Greater N. Y. is being formed by **Walter Baker,** organist, and **Roy Anderson,** editor of Choral and Organ Guide, and is petitioning **Mayor Impellitteri** to provide a free hall suitable for rehearsals and concerts. . . . **Robert Shaw** conducted Beethoven's Missa Solemnis in San Diego, Cal., with the Symphony there and the workshop of choral art he has been directing at San Diego State College. . . . **McHenry Boatwright,** Boston baritone, and **Trude Tache,** Chicago soprano, won the contest for best vocalists at the 24th annual Chicagoland Music Festival. . . . **Astrid Varnay** saved a performance of Tristan at Bayreuth by stepping in as Isolde for the indisposed **Martha Moedl.**

The NBC Television Opera this season plans to produce Marriage of Figaro in two programs, **Strauss'** Salome, **Debussy's** Pelleas (perhaps), The Emperor Jones by **Gruenberg, Verdi's** Macbeth, and **Menotti's** Amahl. . . . **Lamar Crowson** and **Rosemary MacKown,** young American pianists, won this year's **Harriet Cohen** medals as the "best foreign musicians heard in London". . . .

Henri Sauguet, French composer, after seeing **Lily Pons'** guest performance at the Paris Opera this summer, began an opera, Caprice de Marianne, after **Musset's** story; it will have its premiere in that house in the spring of 1954 with Miss Pons in the title role. . . . Some 47 applications for educational TV station licenses have been requested from the Federal Communications Commissions, but only one, KUHT of Houston, has begun telecasts thus far. . . .

A Ninth Symphony by **Alexander Glazounoff,** also a theme and variations for string orchestra by him reported found in Moscow. . . .

Ernst von Dohnanyi's 76th birthday was celebrated on July 27 at Florida State University, where he is professor of music—the occasion including a special birthday cake. . . .

Rudolf Bing, during his recent visit to Europe, received an offer to become the general director of the Charlottenburg Opera in Berlin, but said he considered himself bound by the three-year renewal last spring of his Metropolitan Opera contract. . . . The National Symphony staged a Gardenia Luncheon in Washington, with **S. Hurok,** impresario, as guest speaker; the occasion launched the orchestra's drive for subscriptions to "Wednesdays at the Symphony". . . . **Quaintance Eaton** has been named head of the Brooklyn Academy of Music's newly formed Office of Public Service. The marriage of **Jean Emery,** a member of the editorial department of Musical America, and **Johnnie Evans,** manager of the New York Recital Department of Columbia Artists Management, Inc., took place in Glen Ridge, N. J., on Aug. 22. Mr. Evans has been tour manager for many noted artists. . . .

Mr. and **Mrs. George Avakian,** the latter **Anahid Ajemian,** violinist, the former an authority on jazz and director of popular albums for Columbia Records, welcomed their first child, a daughter named Maro after her aunt, **Maro Ajemian,** pianist. . . . The film version of The Beggar's Opera, with **Sir Laurence Olivier** acting and singing the role of Macheath, and music arranged by **Sir Arthur Bliss,** opened in New York.

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HENRI ARCAND, pianist and accompanist, and Mrs. Arcand have returned to Portland, Ore., from a short vacation in the San Juan Islands. They will both be featured as soloists as the opening concert of the Boise Symphony in November. Mr. Arcand, known for his concerts of contemporary musical literature, has brought many first performances to the Northwest and Pacific Coast of new piano works as well as ensemble scores. Last season he took part in two performances of Hindemith's song cycle for voice and piano, Das Marienleben.

Arizona Offers $1,000 for Song

A $1,000 Arizona Song Contest has been announced, sponsored by the Phoenix Advertising Club. Walt Anthony, Arizona musician, is chairman of the contest committee. The prize is being given by the Phoenix Retail Trade Bureau. The contest is open to both amateur and professional song writers, who need not be residents of the State. It closes at midnight on Dec. 31, 1953. Songs should have a popular appeal and strive to "capture the spirit, drama and beauty of Arizona." The work must be original, must carry unpublished copyright number and must be unencumbered by previous publication or royalty agreement. All rights, including radio, TV, mechanical reproduction, public performance and the like, will remain the property of the author. MSS. must be accompanied by official entry blanks signed by both composer and lyricist. Unpublished copyright number may be secured by writing to Register of Copyrights, Library of Congress, Washington, D. C., asking for Form E. Registration blanks and complete details may be had from Phoenix Advertising Club, P. O. Box 1586, Phoenix, Ariz.

Long-Thibaud Winners

PARIS.—The results of the Concours Marguerite Long-Jacques Thibaud for violin are as follows: First prize and Ginette Neveu Award, Nelly Chkolnikova (USSR); second prize, Blanche Tarjus (France) and Raphael Sobolewsky (USSR); third prize, Dorothy Wade, (USA); fourth, Robert Virovai (expatriate); fifth, Michele Boussinot (France); sixth, Gilda Muhlbauer (USA); seventh, Edward Statkiewicz (Poland).

Piano awards were: first, E. Malinine (USSR); second, Philip Entremont (France); 3, Al. Colombo (Italy); 4, K. Tanaka (Japan); 5, B. Hesse-Bukowska (Poland); 6, C. Ousset (France); 7, W. Klien (Austria); 8, E. Behar (Bulgaria).

N. C. Symphony Benjamin Award

The North Carolina Symphony Society announces its second annual Benjamin Award for Restful Music, offering $1,000 for a composition "restful and reposeful in nature." Contest entries will be accepted until Feb. 1 next. Conditions of the award will be mailed to composers who write to the Benjamin Award Division, N. C. Symphony, Box 1211, Chapel Hill, N. C. In addition to the award offered through this society, Mr. Benjamin has set up similar prizes for graduate and undergraduate students at the Eastman School of Music, Rochester, N. Y., and through the New Orleans Symphony.

CONTEST NOTES

Fourth Viotti Competition

The Fourth International "Gian Battista Viotti' Competition in Music is being held at Vercelli, Italy, from Sept. 30 to Oct. 18, 1953, under the patronage of the President of the Italian Republic. There will be contests in voice, piano, two pianos, and composition, open to contestants of both sexes and without limits of age. Money prizes as well as concert engagements are to be awarded to the winners. Details were released by the Società del Quartetto, P.O. Box 56, Vercelli, Italy.

Composers Press Chooses Score

Composers Press, Inc., has given its 1953 Symphonic Contest Publication Award to Anthony Donato, of Evansville, Ill., for his work Prairie Schooner. Judges were Rudolph Ganz and Modest Altschuler. The score will be published in March, 1954. Meanwhile, Composers Press will publish next December three pieces by Ethel Glenn Hier—Foreboding, Asolo Bells, and Badinage—which won a previous symphonic award. In 1954 the annual competitions of this organization will be resumed in five categories for an art song, anthem, chamber music pieces for woodwinds, a piano and a violin teaching piece.

NFMC Awards Study Scholarships

Emalou Greer, of Pittsburg, Kan., won a scholarship to study viola with William Primrose at the Aspen Institute in Colorado, awarded by the National Federation of Music Clubs. Richard Van Waller, 15, violinist, son of Gilbert R. Waller, former professor of music at the University of Illinois, was awarded the Hinda Honigman scholarship of the NFMC at the Transylvania Music Camp, Brevard, N. C. Richard Brannan Case, pianist, of Greensville, S. C., who won the Federation young artist award in piano at its Biennial Convention last spring, has been granted a Fulbright scholarship for a year's study abroad and will defer the launching of his concert career until the season of 1954-5. Roy Bogas, who won the Stillman Kelley Scholarship of the Federation in 1948, is to tour as accompanist with Yehudi Menuhin.

Haubiel Wins IPTA Citation

The International Piano Teachers Association presented their award for distinguished service to music for 1953 to Charles Haubiel during their convention at the Hotel Statler, New York, in July. The award consisted of an engraved bronze plaque mounted on rosewood. During the convention Mr. Haubiel gave his piano lecture-recital on Contemporary Music and delivered an address on Preparing the Student for a Concert Career. His Scherzo was played in the artist concert by Herbert Rogers.

Friedberg Scholarship Given

The Carl Friedberg Alumni Association selected Lois Whiteman as awards winner in auditions for a piano scholarship with Mr. Friedberg.

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PASSED AWAY

(*Continued from page 10*)

Hutchins, Jr., and Reinald. This marriage ended in divorce in 1927, and the following year he wedded Verna True Nidig, from whom he was divorced in 1941. His third marriage in 1942 was to Frances M. Ashton.

NICOLAI BEREZOWSKY, 53, composer, violinist and conductor, died in his New York home on Aug. 26. Born in St. Petersburg, he studied at the Imperial Capella there with Klimov and was graduated with honors; he was concertmaster at the National Opera in Saratoff, and later a member of the Moscow Bolshoi orchestra. Having fled Russia, he went to Vienna and studied with Robert Pollack. In 1921 he came to the U.S., and continued his studies at the Juilliard Graduate School under Rubin Goldmark and Kochanski. From 1923 to 1928 he was a first violinist in the New York Philharmonic Orchestra, also conductor of the Atwater Kent radio concerts, 1924-6, and joined CBS as assistant conductor in 1930. In the latter year he appeared as guest conductor in Dresden and in 1931 at the Bremen Festival, also at various times as guest conductor of orchestras in the U.S. Mr. Berezowsky was a member of the Coolidge Quartet from 1935 to 1940. His honors included the American Academy of Arts and Letters Award, for a distinguished position in music; the Juilliard Composition Award, and Guggenheim Fellowship. He was a member of the board of governors of the U.S. Section, ISCM, and of the League of Composers. His compositions included four symphonies, No. 4 commissioned by the Koussevitzky Music Foundation; the opera, Prince Batrak, and children's opera, Babar the Elephant; Sinfonietta (NBC Prize for composition); the cantata, Gilgamesh; three string quartets, Passacaglia for theremin and orchestra; cantata, Hymn to St. Cecilia; Fantasie for two pianos and orchestra; Hebrew Suites; Viola Concerto; and other works. Surviving are his widow, Judith Randal Berezowsky; a son, Sergei; a daughter, Mrs. Alexander Sprenger, and a sister, Mrs. Anya Borisoff.

GAETANO MEROLA, 72, founder and general director of the San Francisco Opera Company, collapsed and died while conducting the San Francisco Symphony in a summer concert at Stern Grove on the afternoon of Aug. 30 Mr. Merola, born in Naples, studied at the Royal Conservatory there. He came to the U.S. in 1899 as an assistant conductor at the Metropolitan Opera. In 1903 he served as conductor of the touring Henry Savage Opera Company and in 1906 conducted at the Manhattan Opera House. Following appearances with concert and opera orchestras in 1911 in London, he led performances of the San Carlo Opera Company in San Francisco in 1921, and later organized an outdoor opera season at Stanford University Stadium. This failed, but San Franciscans backed his first regular season two years later at the Civic Auditorium. From this came the annual opera seasons of the San Francisco Opera Company, which have presented leading artists for thirty years. In 1932 the city opened the War Memorial Opera House, which became the scene of the fall series. He also appeared as guest conductor with the San Francisco Symphony, in the Hollywood Bowl and elsewhere. He is survived by his second wife, the former Gladyce Cameron; his first wife, Rosa Duce Merola, died in 1941. Other survivors are his half-brother, Ulisse Calati; and several nieces, including Mrs. Armando Agnini, wife of the stage director of the San Francisco Opera.

WILLEM VAN DE WALL, 66, pioneer in the use of music in welfare work, died at his home in Garden City, N. Y., on Aug. 27. Born in Amsterdam, he studied at the Royal Conservatory in The Hague and later in Germany. He came to the U.S. in 1910 and became a citizen in 1918. From 1910 to 1918 he was a harpist with the Metropolitan Opera, the N. Y. Symphony and the U.S. Marine Band. He was a lecturer at Teachers College, Columbia University, 1925 to 1939, later field representative of the American Association for Adult Education, and made a five-state survey of community musical culture under Carnegie Corporation auspices. He wrote Music of the People, and Music in Hospitals, was chief of the Adult Education Section in the Office of Military Government in Berlin, 1945 to 1949. His widow, two sons, two daughters, a sister survive.

VICTOR PRAHL, 60, teacher of voice, died in a hospital at Northampton, Mass., on Aug. 28. A graduate of Busch Conservatory in Chicago with the Mus. M. degree, he studied piano and voice at the American Conservatoire in Fontainebleau, of which he was a charter member. Mr. Prahl made his debut with the Geneva Opera in 1927-8 and gave many recitals in European cities in the next decade, introducing works of American composers. The French Government decorated him as an Officer of the Académie. He returned to this country to teach voice at Smith College and at the Burnham School. He was music critic of the Springfield Republican for many years. Mr. Prahl published Foundation Repertoire for Singers, Old Tunes for Young Pianists, 100 Sentences for Singing, collections of vocal duets and children's songs. A brother and two sisters survive.

MIGUEL SANDOVAL, 50, composer and conductor, died in Knickerbocker Hospital, New York, on Aug. 24. He had collapsed of a heart ailment while rehearsing for a Lewisohn Stadium concert he was to have conducted on July 21. Mr. Sandoval was born in Guatemala City, studied piano, theory and compositions in his native city and with Eduardo Trucco in Mexico City. In 1919 he came to the U.S. and became a citizen in 1925. Mr. Sandoval was accompanist and coach for a number of prominent singers here, and was musical adviser to Grace Moore for films which that singer made. In Hollywood he entered the field of composition for the films. In 1941 he joined the staff of CBS in New York as pianist, conductor and composer until 1947, when he became general director of Station TGW for the Radio Nacional de Guatemala. Mr. Sandoval also conducted operas, and was the composer of orchestral works, songs and other pieces. He edited a volume of 25 Favorite Latin American Folksongs. Surviving are his widow, Fedora, and three daughters.

HAROLD HOLT, 67, musical impresario, died in his London home on Sept. 3. Mr. Holt had been a leading figure in international management circles for some 30 years. Born in South Africa, he first was active as an attorney, then coming to London, he became a friend of Lionel Powell, the impresario. On the latter's death in 1931, he carried on his enterprises. He had presented some of the world's leading artists, and once declared he never had a formal contract

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with any of them. It was through Mr. Holt's enterprise that Covent Garden Opera House in 1936 was used for concerts for the first time in some 40 years.

CHARLOTTE HILLER-SIEGEL, 46, critic and writer, died in San Francisco on Sept. 3. She was born in Landau, Germany, studied philosophy, sociology and history of music at the Universities of Heidelberg, Munich and Berlin. During her university study she contributed to German newspapers as a reviewer of books, plays and music, and was writing her thesis for the Ph. D. degree on The Modern Play Review, Its Sociological Significance, when Hitler came to power, and ended her academic studies. For several years she was then active, under trying conditions, as a social worker for the Jewish communities in Cologne and Frankfort. Mrs. Hiller escaped to England a few days before the outbreak of the war in 1939 and reached the U.S. the next year after a hazardous journey, became a staff writer and later associate editor for the Occidental Publishing Co. in San Francisco in 1944, and after 1950 was representative for the Musical Courier in that city. She prepared an English translation of the libretto of Berg's Wozzeck. Her husband, Alfred Hiller, survives.

HENRY HOLDEN HUSS, 91, composer and pianist, died in New York on Sept. 17. A descendant of the Bohemian patriot Jan Huss, he was born in Newark, N. J., studied first with his father, then with Rheinberger, Boise and Gierl at the Munich Conservatory.

He was an honor student, graduating with a Rhapsody in C minor for piano and orchestra, which he later played with the Boston Symphony. Mr. Huss appeared as piano soloist with orchestras, and gave many joint recitals with his wife, Hildegarde Hoffmann Huss, soprano. He lectured for seven years at Hunter College, taught piano and theory privately. The National Federation of Music Clubs awarded him a prize for his String Quartet in B minor. The Society for the Publication of American Music had also given him an award. He played his Piano Concerto in B minor with the New York Philharmonic, Boston Symphony, Pittsburgh and Cincinnati Symphonies, and it was also given by the Monte Carlo Symphony with Pugno as soloist. His Recessional for mixed chorus, organ and orchestra was performed at the Worcester, Mass., Festival in 1911. The String Quartet in E minor had been played by the Kneisel Quartet, and his Violin Sonata by Kneisel, Spiering and others. Mr. and Mrs. Huss appeared in a joint musicale at the White House for President and Mrs. Theodore Roosevelt in 1904. He was a member of The Bohemians, the MTNA, NAACC, NFMC and the New York FMC. His widow and a niece survive.

ROGER QUILTER, 75, British composer, died in London on Sept. 21. Known internationally for his songs, Mr. Quilter was born in Brighton, England, studied at Eton and in Frankfort under Ivan Knorr. His most popular works were his songs to Shakespeare lyrics and his Children's Overture. His light opera, Love at the Inn, was produced at Covent Garden in 1936. His musical style was light and pleasing, with refinement of harmony, fluent melody, as well as a marked English sentiment. He also composed incidental music to As You Like It and Where the Rainbow Ends.

MORTIMER BROWNING, 61, composer, died at his home in Milford, Del., on June 24. Born in Baltimore, he studied at the Peabody Conservatory of Music, the Chicago Musical College and Juilliard School of Music. He at one time headed the organ department at Greensboro, N. C., College and the theory department at the School of Musicianship in New York. Mr. Browning was on the faculty of Greenwich House Music School and the Chapin School, taught special courses in the Juilliard Summer School and the Westchester Conservatory, served as the musical director of the Children's Theatre, and as organist and choirmaster of various Baltimore and New York churches. His compositions included a Concerto for Theremin, works for violin and chamber music, piano pieces, songs; he was a member of ASCAP and NAACC. Surviving are his wife, the former Pauline Abbott, a son Richard, and a grandson.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. New Youth Chorus and Dances of Spain, CH, E.

Oct. 2. Same as Oct. 1, CH, E; Sergio Fiorentini, pianist, CRH, E.

Oct. 3. Same as Oct. 1 and 2, CH, E; Elizabeth Zuppenger, pianist, TH, A; Kiyoko Otani, soprano, TH, E.

Oct. 4. Same as Oct. 1, 2 and 3, CH, E; Larry Walz, pianist, TH, A; Julian Karolyi, pianist, TH, 5:30 p.m.; Thomas A. Chadbourne, opera in concert form, CRH, 5:30 p.m.; Adele Pellman, mezzo-soprano, CRH, E.

Oct. 5. Norman Carol, violinist, TH, E; Claude Moneux, flutist, CRH, E.

Oct. 6. Nelson and Neal, two-piano team, TH, E; Frederick Gamble, tenor, CRH, E.

Oct. 8. New York Philharmonic-Symphony, CH, E.

Oct. 9. New York Philharmonic-Symphony, CH, A.

Oct. 10. Jazz concert, CH, E; Jazz concert, CH, midnight; Young People's Concerts, New York Philharmonic-Symphony, TH, A; Martha Schlamme, folk songs, TH, E.

Oct. 11. New York Philharmonic-Symphony, CH, A; Jon Robertson, pianist, TH, A; Zinka Milanov, soprano, Bozidor Kunc, pianist-composer, Aurora Mauro-Cottone, pianist, Zlatko Balokovic, violinist, TH, E; Marienka Michna, pianist, CRH, A; Edwina Divers, soprano, CRH, 5:30 p.m., Adele Sands, voice recital, CFCH, 5:30 p.m.

Oct. 12. Gilda Muhlbauer, violinist, TH, A; William Dale, pianist, TH, E; Marcella De Cray, harpist, CRH, E.

Oct. 13. Philadelphia Orchestra, CH, E.

Oct. 14. Ruggiero Ricci, violinist, CH, E; Appleton and Field, duo-pianists, TH, E.

THE SUMMER HARP COLONY OF AMERICA, held annually at Seal Harbor, Me., and presided over by Carlos Salzedo, was attended in 1953 by harpists from 15 states. L. to r., standing, Marjo Breusing, Diane Williams, Cary Keen, Paul Boyer, Charley Kleinsteuber, Peggy Schumacker, Deon Satterfield, Maureen McElwee, Grace Lenfest, Johne Thornberry, Gerald Goodman, Theodore Hallman, Patricia Minthorne, Bonnie Ward, Ruth Wickersham, Rebecca Wagner, Carol Baum, Elize Yockey, Mr. Salzedo; seated, Janie Cauffiel, Geraldine Hooper, Judy Leuherman, Jacqueline Chapin, Nancy Quick, Jude Mollenhauer, Clementine White, Tonia Chenko, Frances Nissly, Nadia Berkey.

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Up and Down the Guild Keyboard

By Grace White

George MacNabb, of the faculty of Eastman School of Music, gave a five-day course for teachers and students including a piano recital at Pullman, Wash. On Oct. 8 and 9 he will present a Piano Workshop in Burlington, Vt.

Richard McClanahan returned to New York from Maine concurrently with the publishing of his new series of 18th Century compositions.

Ethel McManus Shaver, of Bakersfield, Calif., gave three recitals with thirty pupils. All had taken part in Guild auditions, 26 had achieved National Honors, and 23 played American compositions. Robert Hoag, who studied with her for twelve years and won the Guild Paderewski Medal, received his M.A. in Musicology from U. C. L. A. and a $1,500 grant to work on his doctorate. Lee Carlson, another pupil of Mrs. Shaver, will continue on a music scholarship at Redlands University. Layne Stramler has received special commendation from her High school for her outstanding work in chamber music.

Guild Auditions Benefits

Norvelle Bryan, of Clayton, N. C., recently said, "Working for the auditions of the Guild from year to year has contributed more than any other single factor to the development of such pupils as Thomas Duncan, who enters the University of North Carolina this fall." (Duncan also won in the State High School Contest.) "There is no doubt in my mind that the idea of piano auditions, provided it is used as part of a real development program, can be a very beneficial factor in the musical growth of any piano student."

Hazel Ghazarian Skaggs and her pupils gave a summer recital with the title of "Meet Modern Music," playing pieces written in the contemporary idiom, some by Mrs. Skaggs herself.

Robert Vetlesen took a group of students from the Academy of Music in San Francisco to Hawaii by plane. In addition to their music studies, the youngsters visited Pearl Harbor and other places of historic interest and enjoyed the swimming. Joyce Grantham gave a program in Honolulu of three concerti.

Heroic Teachers

Nell V. Mellichamp came to New York from Columbia, N. C., for study with May Etts. She said that a recent fire had destroyed the studios of seven teachers in Columbia, five of them Guild members. However, in less than twenty-four hours citizens of the town had completely furnished the teachers with all they needed to continue: studios, pianos, music, telephones and one citizen said: "Theirs is a work which can never be destroyed, not even by fire."

There are Bach Festivals now in many parts of our land, but it took Berkeley, Calif., to have a Junior Bach Festival, with all the players under nineteen years of age, and a fine program of three days duration. Many major works were given by Guild pianists, chorus, instrumental and vocal ensembles and organ. Shirley Adams, Guild chairman, was a moving spirit in the event.

Jessie Deane Trulove's pupil, Joyce Carlton, of Tyler, Tex., was chosen as soloist with the Chautauqua Youth Orchestra, Chautauqua, N. Y., broadcast on ABC. Mrs. Trulove came from Texas to hear her.

Silvio Scionti's pupils won cash awards totaling $2,000 in the Guild Recording Festival. Dr. Scionti is well known as a concert pianist and many of his pupils have played with major orchestras and won outstanding awards.

In Re. Guild Marks

Whenever a group of teachers are gathered together, there is often a discussion of Guild marks. The question most frequently asked is: "Do all pupils play ten numbers and get top honors?" The answer is "No." The Guild newspaper states in the August issue: "All pupils who received six more C's than A's in 1953 Auditions on their 10-piece programs are eligible to enter 10 pieces again next year." In other words, students must not only pass, but pass with a margin of creditable points, before being allowed to proceed another year to a National Honors program.

ROSE RAYMOND, pianist and teacher, presented her artist-pupil, Pearl Amster, in recital in June in Steinway Concert Hall; Miss Amster also played twice over WEVD for Composers' Concerts. Other students of Miss Raymond entered the audition of the National Guild of Piano Teachers, and several appeared in the Composers' Concerts at Carl Fischer Hall. July 5-10, Miss Raymond held her annual summer course for pianists and teachers at her New York studio, and spent the rest of the summer at Pittsfield, Mass., attending the Tanglewood concerts and preparing new programs for 1953-54.

Hughes' Classes in Two Cities

Edwin Hughes' Summer Master Classes in New York and at the University of South Carolina were attended by over 60 pianists and teachers from various parts of the country. During the six weeks' session in New York, evening recitals were given by Josephine Caruso, Dorothy Garver, Jeannine Romer, Dixon Thomas, Dwight Carr, Deanne Garcy and Barbara Mugno, six of whom have been frequent soloists with orchestras. The series was brought to a close with a two-piano program by Mr. and Mrs. Hughes.

WNYC presented broadcasts during the Summer Master Class, featuring pupils.

Dorothy Garver has been engaged as soloist for the two opening concerts of the season of Christos Vrionides' Long Island Orchestra. She also will appear in October on the opening program of the Five Towns Concert Series. Dwight Carr appeared in recital in Cos Cob, Conn., Sept. 10.

Mr. Hughes' regular New York teaching season began in September. He also is holding monthly teaching sessions in Washington, D. C.

OPEN LETTER TO GUILD MEMBERS

Dear Guild:

Since my last letter was written, Mrs. Allison and I have had our first vacation in ten years—in glorious Southern California. This holiday followed a visit to Chicago, where Gamble Hinged Music Company presented the writer in a program with four famous Chicagoans (Rudolph Ganz, Saul Dorfman, Alexander Tcherepnin and Bruno Glade) before a large group of piano teachers, under the direction of Joseph Anderson. There I met Guild members from 20 states. The meeting included my own 25-minute presentation of The Guild Story, followed by a round table discussion of teaching problems conducted by George Howerton as moderator and engaged in by Messrs. Ganz, Glade, Tcherepnin and Dorfman, lasting about an hour, and followed by a reception.

Two days later we left Austin for Pacific Palisades, Calif., where we assisted our daughter and her husband, Therl Ockey, engineer with Douglas Aircraft, in moving into their new home. I also busied myself with one of my twin hobbies (flowers, the other being piano playing) by putting out around their house 400 geraniums ("pelargoniums," they're called out there) and petunias, 18 bougainvilas and three lovely rose-colored double hibiscus plants.

On Sunday afternoon before our departure we asked Guild Chairmen, Judges, and Life Members to assemble for a discussion of judging problems and to plan a general Guild meeting similar to that sponsored by Gamble Hinged in Chicago, which will be held in Los Angeles either in January or next summer. A similar Guild function is being planned for the Arkansas State Music Teachers Association convention by Dr. Marcelline Giroir, of Pine Bluff. Dr. Bruce Benward, of Arkansas University, is president of the ASMTA.

Later, again at home, we worked on the forthcoming issue of Piano Guild Notes. . . . We trust your summer was as pleasant as ours, and that the fall will be your best season of all.

Yours sincerely,

IRL ALLISON.

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Schofield Singers Heard

John McCollum, tenor, artist-pupil of Edgar Schofield, has been engaged as soloist at the Fifth Avenue Presbyterian Church. Mr. McCollum sang at Tanglewood during the summer, his appearances including performances (with Zorina) in Lukas Foss' The Parable of Death and with Tourel and Moscona in Berlioz's Romeo and Juliette, with the Boston Symphony; and as Blondel in Gretry's Richard Coeur de Lion, Erminio in Gluck's The Drunkard Reformed, and in several Bach cantatas. The Padua Hills Symphony in California presented Loren Welch, baritone, as soloist in July, and Mr. Welch has been re-engaged as a featured singer on the Kate Smith TV show for the fall. Other summer engagements of Schofield students include those of James Buckley, baritone, who sang Amonasro in Aida on Aug. 10 at Randall's Island Stadium, and Alice Herrick and Aileen Hussing, who completed ten-week tours of summer theaters in New England in Carousel and Call Me Madam.

Ohio U. Chamber Opera Contest

Having staged its first prize work, The Secret Life of Walter Mitty, by Charles Hamm, on July 30 last, Ohio University is offering a prize of $250 for another new chamber opera based on an American subject and by a citizen of the U. S. The prizewinning work will be produced by the Ohio University Opera Workshop during the summer of 1954. The composer, if living in the U. S., will be invited to the University for the presentation, with all travelling expenses paid, as guest of the School of Music. Operas entered must never have been performed and should be between 60 and 90 minutes' duration, with simplicity of staging. The libretto may be based on a North or South American subject, with no restriction as to locale. The musical material may be in any style, through works in contemporary idiom will be welcomed. Operas should be submitted in piano score, though additional scoring for small orchestra will be needed for the performance. Closing date is May 1, 1954; inquiries for formal application blanks should be addressed to Hollace E. Arment, Director of Opera Workshop, School of Music, Ohio University, Athens, Ohio.

Poldi Zeitlin Pianists Win Honors

Poldi Zeitlin, pianist and teacher, has recorded for Opus Records The Masterwork Series for the Young Musician, including Albums for the Young by Tchaikovsky and Schumann, all the Mozart piano pieces written when the composer was between six and nine years old, Beethoven's first Sonatina, composed when he was 13, and the famous easiest Sonatina, at 22. Mrs. Zeitlin, a niece of Artur Schnabel, studied with Jan Smeterlin, Prof. Robert and her celebrated uncle, received the Teachers Diploma *summa cum laude* from the Academy of Music in Vienna, and, before coming to New York, was on the piano faculty of Frensham Heights College, Surrey, England. Here, she is a member of the Piano Teachers Congress of New York, the National Guild of Piano Teachers, the Leschetizky Association of America, the National Federation of Music Clubs. Recently, she was elected to the executive board of the Associated Music Teachers League. Two of her pupils won a gold medal for duet playing at this year's competition of the Music Education League.

Eva Kovach Visits San Salvador

Eva Kovach, violinist, ended a season of concerts and teaching in San Salvador with an appearance on Aug. 26 in the Mendelssohn Concerto in the Temporada de Concertos de Sociedad Coral Salvadorena; she also was heard in the Bach Double Concerto with Ayala Bonolla, concertmaster. This was the second concert presented by this organization. Ton Cubicec is the conductor. Before coming to San Salvador, Miss Kovach gave a special course for advanced violinists and in chamber music at the Escola Livre de Musica, Sao Paulo, Brazil, and, with Madeleine Bernheim, pianist, played a sonata recital in the Temporada Nacional de Concertos, organized by the Pro Arte Society. Miss Kovach returned to New York Sept. 10.

Novelties for Peabody Concerts

BALTIMORE.—Reginald Stewart, director of the Peabody Conservatory of Music, has brought back with him from Europe several scores which are scheduled for American introduction during the second season of Candlelight Concerts at the conservatory. The Little Orchestra, conducted by Mr. Stewart, will give four concerts with prominent soloists: Oct. 13, Doda Conrad, and 27, Sylvia Zaremba; Nov. 10, Avron Twerdowsky, and 24, Norman Farrow. On Dec. 8, Mr. Stewart will conduct the first Baltimore performance of Menotti's Amahl and the Night Visitors and, Dec. 15, Benno Moiseiwitsch will appear in recital.

The fall term, beginning Oct. 1, brings four new faculty members: Paul Callaway, organist and choirmaster of the Washington Cathedral; Ernest Harrison, first oboist of the National Symphony; Celia Brace, violinist, moving from the preparatory department to the advanced school; and Paul S. Hangen, conductor of the Waterville (N. Y.) Municipal Band, who becomes director of instrumental music education and conductor of the Peabody Concert Band.

PHOTO CREDITS: Front cover (Moss); second cover, Reginald Stewart (Enell, Inc.), Paganini Quartet (G. V. Enell), R. Odnoposoff (Miche), Baccaloni (Bakelar); p. 3 (Enell, Inc.); p. 5 (© Fayer-Wien 1); p. 6 (Angus McBean); p. 7 (Charles Rossi); p. 10 (Roy Flamm); p. 13 (Bech's); p. 15 (Daguerre); p. 21 (Cinefoto); p. 25 (Bunny Portraits); p. 29 (Morrison Studio); p. 31 (Photocraft).

TINA PAGGI, coloratura soprano, has opened a voice studio in the Hotel Ansonia, New York. Miss Paggi's career included performances in 50 opera roles in Europe and North and South America, including La Scala, Milan; Rome Opera; San Carlo, Naples; and other leading Italian houses; at the Salzburg Festival; in Berlin, Dresden, Prague, Warsaw and Budapest. She appeared throughout the United States with Fortune Gallo's San Carlo Opera, and in 1924 succeeded to Galli-Curci's roles with the Chicago opera.

Theatre Wing Prizes Awarded

The American Theatre Wing scholarship in music, set up by the Faculty Fund, has been awarded to Rosalind Elias, mezzo-soprano, of Lowell, Mass. The dance winner was Ed Roll of Cincinnati and Clifton, N. J. Constance Simons, young actress from Willimansette, Mass., won the Mary MacArthur Scholarship in acting, donated in memory of her daughter by Helen Hayes, president of the Wing, and a faculty scholarship in acting went to Eileen Letchworth of Library, Pa. Judges in the finals for all three brackets were Jessie Royce Landis, Helen Menken, Lehman Engel and Kermit Bloomgarden, with Miss Hayes joining for the acting awards; Frances Greer and Max Rudolf for music, and Antony Tudor for dance.

Mannes College of Music Notes

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SCHOOL NOTES

Frank St. Leger, conductor, opera producer and coach, has been appointed to the faculty of the School of Music of Indiana University. . . . Discussion of a certification plan for private music teachers in Iowa highlights a two-day conference of the Iowa Music Teachers Association on the Cornell college campus Oct. 25-26. . . . A new department in speech education, directed by Ethel K. Chilstrom and Burt Ausman, has been added by the Minneapolis College of Music. . . . John Brownlee, baritone of the Metropolitan Opera, succeeds the late Friedrich Schorr on the faculty of the Manhattan School of Music. Mr. Brownlee will continue to fulfill his opera and concert engagements, with his teaching and work in the school's opera department fitted into these schedules. . . .

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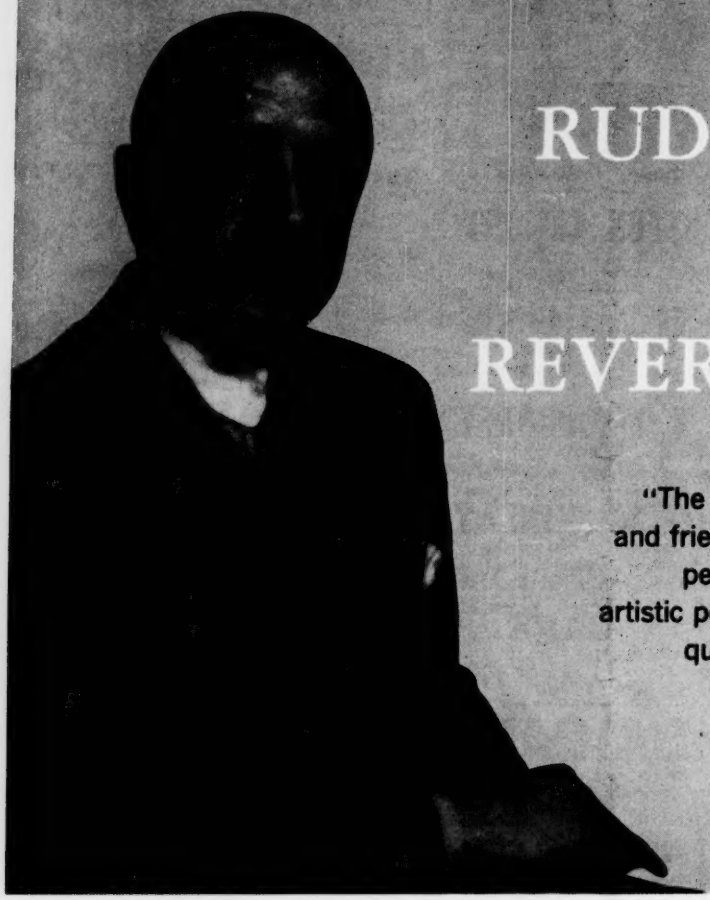

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